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Elements of English Verse

Correlated to Music

ALICE C. D. RILEY

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The Elements of English Verse Correlated to Music

By

ALICE C. D. RILEY

A MANUAL FOR TEACHERS

Motto: — "Zour eare maun be the onely iudge, as of all the other parts of Flowing, the verie twichestane quhairof is musique."

— King James.

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FOREWORD.

The elements of verse have heretofore been taught in the higher schools only, while the elements of music are taught in all primary schools. Since the foundation of English verse is musical, we believe that the elements of the two arts should be taught at the same period, and in such manner that knowledge of one art may be applied to the other.

We do not expect that this method will produce great poets, any more than we expect the teaching of the elements of music to produce great musicians; but we do expect to keep alive the child's natural interest in verse, and make him familiar, in an intelligent manner, with English poetry, and to give him a facility in the use of English through practice in the nice choice of words necessary in verse writing.

He should learn to compose and write simple couplets and quatrains, just as he learns to compose and write simple melodies, and actual demonstration has proved that the child finds great pleasure and profit in this method of self-expression. If we can enable him to express, even in a very small way, the higher side of his nature, we have done somewhat toward character building.

Further than this, the study of verse is of the greatest assistance to the student of music in enabling him to form a true conception of rhythm through a familiar medium. Every child of school age has some command of his native tongue, and if he be led to comprehend rhythm through the scansion of English verse as herein set forth, and to set the verse, when so scanned, to an original melody, he will inevitably have formed a true idea of rhythm as related to music. It is easier to begin with the verse, not only because we then progress from the known to the unknown, but also from the concrete, the definite to the indefinite; therefore, we begin with the words which are already made his own — a part of his experience — and bring them into rhythmic order before him by such gradual and easy stages

that he arrives naturally at a true conception of rhythm as related to both verse and music.

All education has in view two objects — to enable us to understand the expressions of others, and to give us the power of self-expression.

The term "self-expression" is here used in its broadest significance, as meaning any bodying forth of man's thoughts in form which may be apprehended by others. The man who plans and builds a house, or the silversmith who hammers out a goblet or a chain, is expressing himself just as truly as the musician who composes a sonata, or the poet who writes a sonnet. The ability to understand the expression of others is usually far in advance of the ability for self-expression; indeed, many highly trained minds never attain much facility in self-expression.

The infant expresses himself in inarticulate cries and noises, and learns to understand the spoken thought long before he himself can formulate even a single word, and this relative state of advancement in the two sorts of experience continues throughout the whole of life.

The child may understand his evening lullaby, he may even be able by his powers of imitation to reproduce it; but the power to create a lullaby, and give it forth in form that all the world may hear it, is a later development. He finds himself in a material world surrounded by things or forms which have for him no meaning, and a large part of his early education is devoted to learning the meanings of these various forms and correlating them with each other. Meanwhile, he is gaining self-expression through his imitative faculties, by recreating, so far as lies within his power, the forms which he has already comprehended. Even his power of self-expression in play will depend largely upon his ability to perceive and to imitate, as one may easily prove by noting the difference in playfulness in kittens which have been taught to play by the mother cat, and those which, through some accident, have had no play education.

Thus, all education passes through the phases of perception, comprehension, imitation, and lastly, the use of the powers so gained in creation.

Man has reached his present stage of evolution because it has been possible for him to inherit the valuable legacy of the experience of his forefathers, crystalized in one form or another. If every tiller of the soil were obliged, unaided, to evolve his implements from the simple forked stick; if every mathematician must work out his own

laws; if every artist with the pencil must re-discover the rules of perspective; if every musician must create without knowledge of the forms in which others have cast musical thought, then, indeed, would man's evolution be a slow and painful process.

The farmer is no less free to manage his farm as best pleases him because he has all the implements which others have evolved, and all the condensed knowledge of farmers past and gone. Neither the scientist nor the mathematician is hindered in free research because he knows what other men before him have discovered. The artist is not cramped in free expression of his ideas because he knows the laws of drawing and composition. No, it is only when he has mastered the laws which govern whatever substance he has chosen for self-expression that man may rise free of all hampering obstacles and give untrammeled expression to the idea which is in him.

This is equally true in the art of versification. Many a man with a poet's thought and a poet's view-point has remained a "mute inglorious Milton" from lack of power to handle this medium of self-expression. Many a versifier, like Pope, has much more art in handling his medium than poetic fire with which to enkindle his verse, but surely no one would maintain that a technical knowledge which gave the versifier power to shape his material to his will would hamper him and limit him in his power and freedom of self-expression. The world has, to be sure, its Walt Whitman who has chosen to ignore verse and rhythmic form in his expression of self, and its Richard Strauss and d'Indy and others of their ilk who are breaking with the old musical forms. It is yet too soon to judge whether these men are merely iconoclasts, or builders of new forms on new models, but we do not start our educational systems with a Whitman or a Strauss. Rather do we choose as model for the young mind that is still chaotic, the best masters of form which the world has produced, feeling that the child must come under the law before he shall attain enough self-government to decide if he be justified in breaking it.

The plan of this work is to familiarize the child with form by beginning with such simple ones that the child may easily grasp *the whole* of any given form. Rhythmic form is first dealt with because most children of school age will have unconsciously conceived some idea of rhythmic form through familiarity with Mother Goose and other jingles, and the songs with which even infancy is acquainted. The child will usually have a sufficiently correct idea of rhythmic

forms to recognize the completeness or incompleteness of any example presented to him, but may lack the grasp to put forth his own ideas in any but a fragmentary form. The four-measure phrase is the rhythmic form chosen for first grade because the musical training in that grade is usually considering a musical phrase of similar length, and the whole plan of this work is to correlate teaching in the arts of music and verse in a given grade.

When it comes to the other phase of education, that which looks toward self-expression or creation, we find that there are two things which the child must consider in any creative work — the thing he shall say and how to say it. In creating verse, the teacher may develop the idea to be expressed, the content, through conversation with the child or class, but the "how to say it" should, so far as possible, lie within the choice of the child. My experience has been that while now and then a talented child will offer his idea in a complete form, that a class of children such as one encounters in a public school, will usually offer mere fragments of verse, which, while they have rhythm, do not *complete any rhythmic nor verse form.*

Now the teacher may do one of three things. She may allow the matter to rest there, content with the incomplete form of the expression, valuing it as a natural and unforced expression of the child's idea, and hoping that with more experience a more complete form of expression will arrive. This might, in the hands of an inspired teacher, lead pupils to express poetic thoughts in a poetic manner, but it would never give a class any clear idea of the laws which govern versification, nor any grasp upon its technique. It is no part of the plan of this work to leave a child satisfied with a fragmentary creation, nor would a teacher who worked after this manner need a plan, since the very nature of such teaching ignores a plan. This might be called the anarchy of teaching, the value of self-expression unhampered in any way being everything, and the value of law and order being nothing. Or let us suppose that the teacher by tactful handling leads the child by every art of subtle suggestion to get himself expressed in some form or other without knowing a thing about form. This is the very plume upon the crest of the art of teaching, but, in order to do this, must not the teacher know within herself all possible forms, and must she not be constantly measuring in her own mind the imperfect production of the child against what she knows is its ultimate form? This sort of teaching is the absolute monarchy, where the

results to the subject (ever ignorant of the result desired to be obtained) depend entirely upon the perfection of the absolute monarch — the teacher. This teacher may attain results, but the class will never know how they have arrived at them since they have been carried along the route blindfolded.

The plan of this book is the democratic one of making all familiar with the laws which govern versification through acquaintance with the various models. Then, if a fragment of verse be offered, the whole class may soon discover its deficiencies by comparison after the manner set forth on page 12 of "Introduction to First Grade." In this way the child not only gets results, but knows how he gets them, and may soon walk boldly along a known path instead of wandering blindly through a labyrinth to happen now and then upon a fortunate result.

The freedom of the child in his creative work must be found where the freedom of every artist has alway been, in freedom to choose the form in which to cast his ideas. This does not contemplate giving him license to disregard form altogether. A good example of just what I mean here is the recital of the writing of "The Golden Butterfly" in "Introduction to Third Grade," beginning at the bottom of page 44 and running through to the end of the lyric on page 47. Here the child conceived the story in prose, thus settling the content of the song. Then she was left quite free to choose her own form of expression both as to rhythm and verse, but, when she had finished, her verse was found to fall into the general form set forth in the corrected version. Thus she had chosen her own idea and her own form of expression. Now she must come under the law and abide by the rules which govern the form which she has chosen. She discovers faulty measures in the rhythm through clapping and corrects them. She knows she was quite free to have written her verse in two-beat or three-beat rhythm, but since she has chosen to cast it in four-beat rhythm, then she must be consistent to the form which she has chosen and make it four-beat throughout. The same thing is true of the verse form. She might have written it in quatrains or triplets or short couplets, but since she has chosen the long couplet she must keep to that form throughout. This is, I apprehend, part of the lesson of life, that we may choose the game, but having chosen must abide by the rules of the game or else choose another game. It is apparent that in order to know where her faults lay both

as to rhythm and rhyme, the child had to be familiar with models of the various verse and rhythm forms. These have been made as explicit as possible in this book in order that the child may have a very definite idea of the forms in which he is later to cast his own ideas.

Sidney Lanier in his "Science of English Verse" laid down the principles involved in the musical scansion of this work, and we have endeavored to apply his methods to practical use in the various grades of public school work.

We are also much indebted to Dabney's "Musical Basis of Verse" (Longmans, Green & Co.), Hiram Corson's "Primer of English Verse" (Ginn & Co.), and Max Müller's "Science of Language" (Charles Scribner's Sons).

All verses herein not otherwise accredited are original and have been written expressly for this work, and Mrs. Jessie L. Gaynor has prepared most of the musical illustrations herein. Appropriate musical setting for many of these verses will be found in a work entitled "Lilts and Lyrics," in preparation by Mrs. Jessie L. Gaynor (Clayton F. Summy Co.).

EVANSTON, ILL., May, 1906. A. C. D. R.

NOTE: Thanks are due to Charles Scribner's Sons, Houghton, Mifflin & Co., Ginn & Co., and Longmans, Green & Co., for permission to use the various quotations in this work, and many thanks are due also to Miss Harriet Doughty, both for valuable advice in the grading of this work to conform to the grading of public-school music, and for her able assistance in the experiments in original verse-writing, coupled with musical composition, in the Haven School of Evanston, Ill.

ELEMENTS OF ENGLISH VERSE.

GENERAL INTRODUCTION.

Music and poetry are sister arts, since both are arts of sound; they are really two phases of the same subject and will be found in many respects to fall under the same rules. We believe, therefore, that the art of verse writing and reading and the art of music writing and reading may be profitably taught hand in hand, applying the same principles to both. Self-expression in rhythmic form has been common to all peoples in their early history. The old bards sang or chanted the tales of heroes and of great wars, and the Greeks sang and danced before the altars of their gods. Here were laid the very foundations of poetry and it is a significant fact that the child's first interest in literature is in that great classic, "Mother Goose." He frequently knows it by heart from cover to cover and takes delight in repeating it aloud. Why does this enjoyment in verse lessen as the child grows older? Why may it not be possible to develop this instinctive delight in verse form in such a way as to increase the child's interest in poetry (which is now so largely a sealed book to him) and make him master, in some degree, of this form of self-expression? We believe that, since the basis of English verse is musical, a great advantage may be gained in teaching the two arts of music and verse together, so that knowledge of one art form may be applied so far as possible to the other.

The object of the present work is to so classify the various elements of music and verse, that the teacher may be able to present their basic unity to the child in a clear and simple manner.

Music and verse are both arts of sound.

Sounds may be classified in four different ways, viz: — as to (1) Duration, (2) Intensity, (3) Pitch, and (4) Tone color. Duration and Intensity taken together (that is, the duration of a tone or tones marked off into equal time units by intensity or accent) form rhythm. This rhythm will be found to exist equally in music and verse. In other words, the rhythmic basis of music and verse is the same and

can be most exactly represented by the signs and nomenclature of music.

Pitch has to do with how high or low a sound is, considered in the musical scale.

The musical scale of to-day is the result of long years spent in testing and comparing the elements of the tonal series. Some authorities make it a scale of ninety-odd fixed tones and it forms the material for all musical expression. This scale uses only such tones as have a definitely arranged order of intervals, omitting many possible tones between its limits. The scale of the speaking voice on the contrary, embraces every possible pitch that can be recognized by the human ear.

Now while it is true that the speaking voice employs such variation of pitch as to observe certain tunes in speaking (even to the point of observing those different tunes in various languages which we term inflexion), yet as the verse writer indicates no definite pitch or inflexion of the voice, we may, for our present purposes, disregard pitch as a quality of verse and consider it wholly with reference to music.

Tone color belongs as much to the art of verse writing as to the art of music writing and has its principal effect in rhyme, alliteration, and general melody of line.

Application to Verse.

Let us now consider these different aspects of sound with reference to verse writing, beginning with "Duration" and "Accent."

"Duration, or time, is the essential basis of all rhythm — rhythm depends upon the exact time relations among its sounds and silences."

— Sidney Lanier, in "*Science of English Verse.*"

Until the publication of Sidney Lanier's "Science of English Verse" in 1881, the prosodists had employed the classic method of scansion. This allowed but two time values, the long and the short (the short taking exactly half the time of the long) indicated respectively by these signs, "—" and "⏑." All poetic feet were considered by them as being made up of different arrangements of these time values. It is apparent that this in no way accounted for the time values of silences, nor for many of the more complex arrangements of time values of sounds. Lanier showed, in his remarkable work, that the

accepted system of musical notation and nomenclature covered every possible exigency of English verse scansion, and throughout the present work we shall use musical symbols and nomenclature for indicating verse rhythms.

The basis of rhythm in both music and verse is uniform measurement of time; the quantity which measures off sound vibrations into regular periods of time is accent, and the recurrence of accent at regular time intervals produces rhythm. There is no necessity for the time values to be distributed in like manner in all the measures, but the time values of all the measures must be equal.

Thus we may have etc.

The musician announces his rhythmic scheme at the outset by placing at the beginning of his score such signs as $\frac{2}{4}$, $\frac{6}{8}$, $\frac{3}{4}$, etc. The verse-writer also announces his rhythmic scheme by placing early in his verse such word or words as shall, by their logical accent, settle definitely the relative time value of the syllable.

Examples: —

$\frac{2}{4}$ Somewhat | back from the | vil-lage | street. | etc.

$\frac{4}{4}$ Who would be a | mer-maid fair. |

$\frac{3}{4}$ Half-a-league! | half-a-league! | etc.

The natural manner of uttering these phrases settles at once in the mind of the reader the rhythmic scheme of the writer.

In presenting rhythm to the child choose its simplest form, the two-beat rhythm. Get him to clap two-beat rhythm, observing carefully the accents, and recite "Peter, Peter, Pumpkin Eater" in time to the clapping. Do the same with other Mother Goose rhymes, as "Simple Simon," "Mary Quite Contrary," "Sing a Song-o'-Sixpence," etc.

It will be found that many lines, indeed many whole verses admit of being scanned in several different rhythms, and it is also apparent that different people will arrange their time values in different ways according to their habit of utterance. The scansions given hereinafter are not the only ones which may be made of many lines, but an effort has been made to bring them within a definite scheme for teaching rhythmic forms. When the child is able to grasp the possibility of different scansions, they may be presented to him, but not before.

Let us consider for a moment what relation tone-color has to verse.

Lanier explains at length the scientific causes of tone-color, in his "Science of English Verse," beginning on page 28. But to state briefly, the cause of tone-color is the tendency of any string, column of air, or other producer of musical tone, when once set in vibration, to divide into sections called "nodes of vibration" each of which vibrates at a different rate of speed than that of the whole string.

Now, since rapidity of vibration causes pitch, it follows that this must produce different pitches, those produced by the segments (called the overtones or harmonics) are, however, always in concord with the pitch of the whole string (called the fundamental tone), so that we hear the pitch of the fundamental tone plus all the overtones or harmonics. The relative intensity of the overtones varies in different instruments and this gives a difference of effect which we term "tone-color."

In regard to the musical instrument called the human voice, Max Müller says — "What we call vowels are neither more nor less than the qualities, or colors, or timbres of our voice, and these are determined by the form of the vibrations, which form again is determined by the form of the buccal tubes. . . . Vowels are produced by the form of the vibrations. They vary like the timbre of different instruments, and we in reality change the instrument on which we speak when we change the buccal tubes in order to pronounce '**a, e, i, o, u,**'" (Lecture III).

Here then is the secret of rhyme; so long as we do not change our vowel sound and the consonant or consonants which terminate it, we are playing upon the same musical instrument and may vary our tune by changing the consonantal sounds which introduce the vowel sounds.

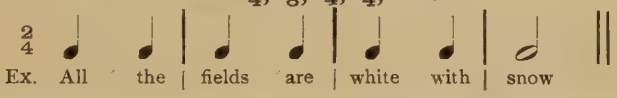
Dabney in her "Musical Basis of Verse" gives the following definition of English rhyme — "In English, in order to have rhyme, it is necessary to have absolute coincidence of the terminal consonant sounds. We also require coincidence of terminal vowel sounds; but some stretching of these is permissible, while none is permissible in consonant sounds. Thus *art* and *wert* may be considered rhymes but *time* and *fine* may not. Words need not be spelled alike — but they must strike the ear as the same tone; as hear, sphere; shoe, through; news, confuse."

Rhymes may be single, double, triple, etc. Single rhymes are called masculine; go, so, blow, etc. Double rhymes are called feminine; going, sowing, blowing, etc.

METHOD OF PRESENTATION.

Rhythm.

Write upon the board a nursery rhyme easily read, being careful to syllabize with hyphens each word of more than one syllable. Allow the child to draw a bar before each accented syllable, exactly as in music. Lastly, when the line or verse has been clapped, spoken, written, read, and measured off to the eye by the bars into rhythmic form, then let the child draw above each syllable the musical symbol which represents it, first writing the musical symbol for the unit of time value in one bar — as $\frac{2}{4}$, $\frac{6}{8}$, $\frac{4}{4}$, $\frac{3}{4}$, etc.



It is apparent that when the child is able to do this correctly, he will have mastered rhythm (that is, time values measured off into equal units by a regularly recurring accent) as to both music and verse. He is now ready to take up pitch on the musical side and tone-color on the verse side.

In presenting rhyme to the child, choose a monosyllable ending with a vowel, allowing him to recognize like vowel sounds before presenting the problem of like consonant endings.

This may be presented as a game in several ways. Sides may be chosen to see which can find the longest list of rhymes for a given word, counting black marks for faulty rhymes given; or it may be a verbal game of ball, where each is privileged to speak a rhyme the moment it occurs to him; or the word to be rhymed may be put upon the board for the children to write lists of rhymes — the honor going to the longest correct list. This would also be a lesson in spelling or word building. Confine it for some time to monosyllables: Go, no, lo, so, etc.

Present the idea that rhyme is to the *ear* not to the *eye*. Therefore, many words not spelled with the same terminal letters yet *sound* alike.

Go, no, lo, so, etc.

Bow, low, slow, blow, snow, row, grow, flow, etc.

Dough, though.

Doe, toe, foe, hoe, row, woe, etc.

Show the converse side of this fact by noting that "brow" though spelled in like manner is not a rhyme, nor "row" when a disturbance is meant, nor "plow;" that "bough" does not rhyme though spelled with the same terminal as "dough" and "though."

Let them see that words that sound *exactly* alike though spelled differently are not rhymes, since to the ear they are the same word, as heir, air; sent, cent, scent; tale, tail; one, won.

When vowel rhymes have become easy to the child, present the vowel sound shut off with the consonant sound, as "in."

As an exercise in spelling and word building, let him see how many words he can make by prefixing consonants to "in." Insist upon the same vowel sound and terminal consonant. For instance, do not let him mistake "slim" for a rhyme.

In second grade he should become able to recognize double rhymes and find them easily for a given word, as flowing, going, sowing, rowing, etc., but the free use of double rhyme in creative work may not be attained until later.

Presentation of Form.

The different verse forms must be presented to the child gradually, using the couplet or the stanza of two couplets until the child is quite at home in that form.

For the sake of clearness let us consider a few definitions.

Verse, according to the Century Dictionary, is not only "a succession of feet written or printed in one line," but also "a type of metrical composition, represented by a group of lines; a kind of stanza," and a stanza is defined as "a series of lines arranged in a fixed order of sequence as regards their length, metrical form, or rhymes, and constituting a typical group." . . .

"A couplet is not regarded as a stanza and a triplet is rarely so designated," but Sydney Lanier says: "A stanza — often called a verse in the common speech of the present day — may be a group of two, three, or any number of lines."

To avoid confusion we will apply the term "stanza" to the *typical group*, whatever it may be.

Poetic Thought.

All this deals with the rudiments of form, and even when form be grasped, the child may be able to write only the veriest jingles.

What may the teacher do to encourage poetic thought in the child's mind? Here the teacher may coördinate many studies and bring their resultant experience into use as material. The nature study may get fresh impetus if the child not only seeks to learn the facts of nature, but to clothe some personal experience with poetic form. The reading lesson, folklore, games, the home life, all are full of suggestion, when once the mind has grasped the means of expression. One trait of the child's mind, the habit of personifying the forces of nature, is common to the child, the savage, and the poet.

Fisk, in his "Idea of God," says of primitive man — "All the forces of outward nature, so far as they came into visible contact with his life, he personified as great beings which were to be contended with or placated. . . . In the mythologies of all peoples, of the Greeks and Hindus and Norsemen, as well as of the North American Indians and the dwellers in the South Sea Islands, we find the sun personified as an archer or wanderer, the clouds as gigantic birds, the tempest as a devouring dragon," etc.

This tendency in the child should be of great assistance to him in verse-writing, since poets from time immemorial have used it as their mainstay, as Wordsworth in "Daffodils," Longfellow in "The Building of the Ship" and Tennyson in "Locksley Hall."

After the child has obtained some mastery over form, rhyme, rhythm, etc., the teacher may begin to develop his poetic thought. Care should be taken not to introduce too many ideas to the child, but to develop, or help him to develop his own mental pictures.

For instance, take the subject of "spring." Talk to the children about it, draw from them all their own store of knowledge as to the melting of the ice and snow, the coming of the grass, the green buds pushing open upon the trees, and finally the coming of the birds and flowers. When enough facts have been tabulated to give sufficient material, ask the children to imagine spring as a person and get them to describe her or him to the class. Encourage as much originality of thought as possible. When the children have given their own pictures in their own words, show them pictures of "Spring," idealized as it has been so often in art and encourage them to bring pictures to the schoolroom. Get as many ideas as possible, in order to avoid establishing any fixed or set imagery.

Read to them or tell them — Hawthorne's "Pomegranate Seeds" from the "Wonder Book;" Charles F. Lummis's "The Ants that

Pushed on the Sky" from his collection of Indian folklore called "The Man who Married the Moon," or the story of the "Shining Balder" from Norse folklore.

Let the teacher make herself familiar with myth and folklore, and be ready to tell the children the old stories at the opportune moment.

The "Wagner Story Book," by Frost, tells the stories of the old Norse myths charmingly, as do also the Baldwin books, and the story of Brunhilde in her circle of fire could well be used on the subject of fire. The Greek myths are told by Church, or by Hawthorne in his "Wonder Book"; the German myths by Grimm; the French by Charles Perrault (which can be had in translation). Let them see that the stories of the "Sleeping Beauty" and of "Brunhilde" are really one story with variations. Baldwin's Norse myths; Charles Lummis's Indian tales, already spoken of; Harris's "Uncle Remus"; all these make a rich storehouse from which to draw at need. If this be related to their nature work, or reading and spelling, a unity of thought, with a diversity of interests or points of view, has been attained.

With lower grades use Mother Goose also, especially those rhymes which are illustrated in color by Lucy Perkins, for public school decorations (published by the Prang Company). Care should be taken, however, not to choose those where the rhythm is too complicated, which may easily happen with Mother Goose melodies.

Fire: Tell them the Norse myth of Logi, the god of Fire, the Greek myth of Prometheus stealing the sacred fire from heaven. (See "The Fire Bringer." Mr. William Vaughn Moody, for reference for the teacher.)

Tell of old methods of producing fire, of savage methods, and of the origin of matches, and dwell on the benefits, as well as the dangers, of fire. Sing the "Song of the Blacksmith," "Songs of Child World," No. 1, and then get them to tell what pictures they see in the grate fire, or a bonfire, and take these for the subjects of your verses.

Snow: Tell them Hans Christian Andersen's "Snow Queen." Read, or learn by heart, Stevenson's "Winter-time." Sing some winter songs. Show them the picture of the Snow Queen, by Lucy Perkins, in *St. Nicholas*, 1904–05, and get pictures of the snow crystals for study. Encourage the children to examine the real snow crystals at the next snowstorm. If the class be young, use the old legend of Mother Holly plucking geese. In short, get as many different points

of view as possible. No matter how commonplace the subject, relate it as extensively as possible to all that you know, and that the child knows of fact and song and story, pictorial art or music, and "the wilderness shall blossom like the rose."

The teacher should treasure up those ideas which the children put forth, showing in any way poetic fancy, and, if possible, get them re-cast into some rhythmic form.

FIRST GRADE.

INTRODUCTION TO FIRST GRADE WORK IN VERSE.

Verse should first be presented to the class from the standpoint of rhythm. The subject of rhythm in its relation to verse has already been treated at some length in the introduction to this work. We will now consider the practical manner of presenting it to the child.

If we imagine a tone, taken and sustained for a considerable length of time, with no change in character, pitch, or intensity, as for instance the note of a steam whistle, we see that the mind would soon be unable to give it any form or outline. If, in this long-drawn tone, we now imagine a pulse of perfect regularity, we begin to have a measure for form, and if we imagine further that every second, or every third, or every fourth pulse is *stronger* than the others, *without being any longer in duration*, then we begin to have the measure which we call rhythm.

There are many good methods of illustrating this pulse, any one of which may be effectively used. In this work the method known as "clapping" is used and is managed in this way:

Lead the class in clapping the hands softly together with absolute regularity, making each clap just as long and just as loud as every other clap. When you are satisfied with the regularity of this, say — "Now we will make every *alternate* clap the louder," setting the example. This produces the effect known as two-beat rhythm. If you make every third clap louder you have three-beat rhythm. The two other rhythms commonly used are the four-beat and the six-beat, which are simply extensions of the two-beat and the three-beat rhythms.

Now the class is ready to apply this rhythm to verse.

Read a line from some Mother Goose jingle, or from some of the exercises herein provided. Repeat it several times, taking pains to indicate strong and weak pulses with the voice. Ask the class to clap the rhythm while the line is repeated, making the time perfectly even, but indicating the strong impulses of the voice by louder and the weak by softer claps. Take pains that they do not make the weaker claps shorter in time duration than the strong ones. When they can clap any simple line in two-beat rhythm correctly, write upon the board a line from the exercises given herein and ask some one to draw

a short perpendicular line before each word or syllable which carries the strong impulse, making the double bar to indicate the end. Thus:

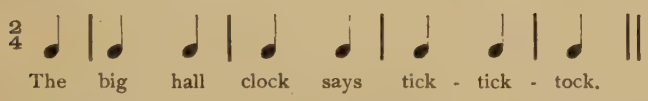
Go and | bring the | ball to | me ‖

The child will doubtless draw a line before "go" also, and should be allowed to do so until he reaches the point, in putting the verse and music together, when he understands that the bar, clef, and time and key signatures are always written at the beginning of a musical composition.

Take care that the child *feels and claps* the pulse of the rest in the last measure. This is one of the most important points in the whole scope of rhythm, and it is at this point that the musical scansion of verse is so satisfactory, providing, as it does, symbols for the expression of the relative time-duration of a silence, a matter which the old method of scansion ignored.

Teach the child to make the symbol for the time-value of the silence which fills out the measure in the verse exactly as in the music. Now let him write over each syllable its time-value in musical notation, allowing a quarter note to express one pulsation, and extend the bars, which already mark the rhythm of the words, so that they shall mark the rhythm of the notes.

Example:



Choose a musical pitch and ask the class to intone the words upon the single pitch, indicating the rhythm by stress of voice.

The class is now ready to take the sentence or clause, which has been so far treated wholly from the verse side, and set it to an original melody.

The variety to be obtained by changing from direct attack (*i.e.* beginning upon the strong impulse) to indirect attack (*i.e.* beginning upon the weak impulse) is valuable in determining how true is the child's natural sense of rhythm, and prevents the work from becoming mechanical.

If the child have a normal feeling for rhythm, he will easily be led to perceive that when a line of verse begins with the weak impulse it finishes upon a strong one, and thus he begins to apprehend rhythmic form.

When this work is well in hand the teacher should begin original work with the class. Choose a subject of interest to them and encourage them to make some statement about it which will fall within a rhythmic form.

This is best done by repeating the rhythmic form to a syllable, as "la," and clapping the rhythm: —

Direct attack: La la | la la | la la | la ✕ ‖; or
Indirect attack: La | la la | la la | la la | la.‖

For instance, suppose the subject chosen be a ball, and, in response to your request for statements about the ball, that you have such material as this:

"I have a ball," "I like to play ball," "The ball is red," "The ball is big," "My ball is round," etc.

Let them repeat any of these, clapping as for the model rhythmic form, thus: —

MODEL.

La | la la | la la | la la | la. ‖
I | have a | ball | . . | . ‖
I | like to | play ball | . | . ‖
The | ball is | big | . . | . ‖
My | ball is | round | . . | . ‖

Of course they will see at once that their lines do not fill out the measures required by the model. Now is the moment for tactful handling of the children. They must be led so to recast these ideas that the line will take on rhythmic form and to do it themselves without feeling the rein of guidance. Suppose you suggest that they start with: "My | ball is ——," and lead them to add: — "| big and | round and | red,‖" or, "I | like to | bounce my | pret-ty | ball.‖" or, "Come and | bounce —, |" and let them add: — "the | ball to | me.‖"

Or, we will suppose that a daisy, which decorates the teacher's desk, has been chosen for subject, and that the offerings have been: —

"The daisy is white and yellow," "Daisies are flowers," "The daisy is a pretty flower," "The daisy grows in the grass," etc.

If you do not get this much offered voluntarily you must draw it out by questioning, but the average room will offer this much.

Try clapping the first example, considering it as an example of indirect attack.

The | dai-sy—is white | and yel- | low |

Draw out the fact that this is painful to the ear because it brings the strong impulses in the wrong places, accenting the wrong syllables and words. Lead the child to see that the sentence must be so arranged that the regular recurrence of the strong impulse must fall where it naturally would for rhetorical effect. In the given sentence start them right by suggesting that they choose "white" as the opening word; then " | white and | yellow | " fall into rhythmic relation at once. If you finally get: — "White and | yel-low | dai-sy | sweet— | " you may hope in time to complete the couplet by adding: —

In the | grass be- | neath my feet — ||

The second and third suggestions from the child will fall into form if "pretty" be chosen for the first word: —

Pret-ty | lit-tle | dai-sy | flow'r — ||

Write the word "flower" in the contracted form that they may not sing it as two syllables, which would be very ugly in effect.

The fourth suggestion would take on rhythmic form if begun with the word "in": —

In the | grass the | dai-sy | grows — ||

It will thus be seen that however unpromising may seem the materials, a little forethought and patience, and a little tact in the art of teaching, will usually serve to give form to that which was formless, and beauty to that which was plain.

Try in this work to get illustrations of both direct and indirect attack, and to train the child's appreciation of the time-values of the silences.

Do not expect to be able to use all the material offered by the class. Much will be so hopelessly uninteresting that even the skill of a master could not grace it. Choose a promising subject and then, if there be a dearth of imagination regarding it, tell the class some simple story about it; some natural history story if it be a flower or a bee or butterfly; some folk-story if it be a more homely subject. Get them to creating mental pictures and then draw out your material, choosing the good and ignoring the worthless.

This original work by the children is not only the most valuable but also the most delightful for both teacher and pupil, and the probabilities are that your class will surprise you some day by making a couplet. In such case welcome it and make much of it, but delay class work with the couplet until single lines of verse with both direct and indirect attack are easily created by the class in correct rhythmic form and set to original melodies.

Rhyme itself should, however, be taken up early in the year in the lessons in word building. For instance: from "low" they shall build "blow," "slow," "flow," and "glow," all of which are rhymes for "low" and for each other. Let the class see that it is not, however, a matter of the eye but of the ear, since "plow" is not a rhyme for any of the foregoing on account of a change in the vowel sound. The words "in" and "at" are also good words for word building. Thus, along with spelling and phonetics the class may learn just what rhyme is (see definition in introduction to this work), and at the same time be made to understand that its appeal is to the ear and not to the eye.

To impress this important fact, it will be well, now and then, to write a word upon the board which has rhymes of various spellings, like "dough," and ask for the longest list of rhymes for it, this being also a lesson in spelling. In this manner the child will be prepared through his regular routine work for the use of rhyme when his knowledge of rhythmic form shall be sufficiently advanced to allow him to use it in verse.

When the class is ready for the couplet, write upon the board some of the couplets from the exercises for first grade given herein. Have them read, clapped, and the bars and rests inserted in the usual way. The fact of the rhyme and its office should be discovered by questioning, and if the class reply that the rhyme is to make it sound well, lead them to see that it also binds the two lines together — hence the name "couplet."

This should be introduced gradually, reviewing constantly the work of getting a single line of correct rhythmic form. If, when you ask for the second line of the couplet, the pupils do not cast it in the same rhythm with the first line, they are not ready for the couplet.

In creating the first couplet, choose a subject and let the class create the first line. Scan in the usual way and ask for rhymes for the final word. These may be written on the board or not, at the discretion of the teacher.

Now ask for a second line, in the same rhythm as the first, which shall end with a word rhyming with the final word of the first line. If the rhythm of the second line halts, try reading the first line while clapping the rhythm, and continue the clapping to the syllable "la" to round out the rhythmic form.

Suppose your first line runs —

Bird-ies | in the | nest I | see ✕ ||
la la | la la | la la | la ✕ ||

and that the suggestions for the second line are: —

"The nest is up in the tree," "The birdies are three," "They are looking at me," etc. The rhyme will be more likely to be correct than the rhythm.

Help the child, by the same methods of suggestion employed before, to evolve from this material something like this: —

Birdies in the nest I see,
Swinging in the apple tree.

or,

Birdies in the nest I see,
Let me count them, one, two, three.

or,

Birdies in the nest I see,
They are peeping down at me.

Here it will be noticed that the teacher has not only led the class to correct the rhythm of the second line, but has also suggested, in the first couplet, a more pleasing picture by indicating *motion* in the word "swinging," and *color*, whether of fruit or blossom, in the word "apple."

In the second couplet there is the emphasis on the number three obtained by counting up to it, and in the third couplet the shyness of the birds is suggested by the word "peeping." All these points may be drawn from the class by a tactful teacher, until the little couplets not only become correct in form but hold some germ of poetic thought. The art of teaching this or any other subject lies in drawing from the child the expression of his ideas instead of pouring your own expression into him. To do this it is necessary that the teacher should know exactly what she is striving to obtain. In these first exercises in couplets the things to be attained are: —

First: — The expression of some idea in good, simple English.

Second: — That such expression shall have the rhythmic form of two lines of four measures each, both lines being in the same rhythm.

Third: — That the final words of the first and second lines shall be correctly rhymed.

Fourth: — That the child shall be able to place the bars in the verse to indicate the strong impulses in the proper places.

Fifth: — That he shall be able to place the correct musical symbol over each syllable to indicate relative time-values of the words in the sentence, and also to write the proper rest symbols to indicate the time-values of the silences.

Sixth: — That he shall be led to make such choice of words as shall present a definite and, if possible, a pleasing picture to the imagination.

So much for the object to be attained in teaching the elements of English verse. When these results have been accomplished the pupil is ready to join to verse the sister art of music, learning to set in a suitable frame of melody the picture which he has created.

The three-beat rhythm work is taken up when the child is musically prepared, and it is taught after the same method as the two-beat rhythm.

Some of the couplets which close the first grade work are short couplets of only four measures in the two lines, making but one musical phrase in the setting.

Finally, never *force* the child to create in the particular form which you are considering. If you are developing lines with direct attack, and are offered a line beginning with indirect attack but correctly formed, have it written and scanned and use it as a contrast to direct attack rather than refuse to consider it, or, if an example of three-beat rhythm be offered you when you are developing two-beat rhythm, give it the same consideration. The effort to force creative work into any given form is often sufficient to kill all initiative. Much better results and greater freedom of fancy may be obtained by leading them to classify their creations in the forms where they rightly belong. Let it be your ideal to draw out the child to self-expression in whatever form his thought naturally chooses and then bend your energies and his to correcting the faults and polishing the crudities of his expression within that form.

EXERCISES FOR FIRST GRADE RHYTHM WORK IN VERSE.

These exercises are to be written upon the blackboard for scansion work and musical setting by the class.

Do not write a sentence upon the board until you are ready to scan it.

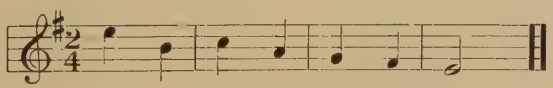
Direct attack.

2/4 1.	Go	and	bring	the	ball	to	me.	‖
2.	Dogs	can	bark	and	say	bow-	wow!	‖
3.	I	can	march	a -	round	the	room.	‖
4.	Dol	- ly	has	a	new	red	dress.	‖
5.	John	- ny	got	a	cap	and	ball.	‖
6.	Boys	can	jump	and	run	and	play.	‖
7.	*Oh	dear	me,	what	shall	I	do!	‖
8.	*"Wak	- en,"	says	the	morn	- ing	sun.	‖
9.	Birds	can	sing	and	so	can	we.	‖
10.	Lit	- tle	stars,	you	are	so	bright.	‖
11.	*Soft	- ly	now	the	breez	- es	blow.	‖

EXAMPLES OF MUSICAL SETTING.

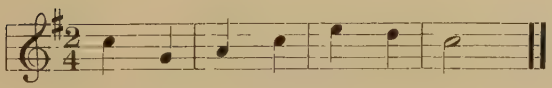
Direct attack:

7.*



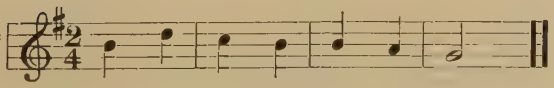
Oh dear me, what shall I do!

8.*



"Wak - en," says the morn - ing sun.

11.*

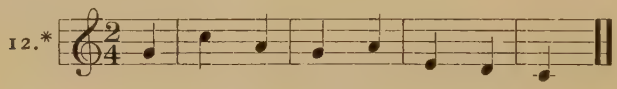


Soft - ly now the breez - es blow.

Indirect attack.

2/4	12.	*The	big	hall	clock	goes	tick,	tick,	tick!
	13.	I	spin	my	top	up -	on	the	walk.
	14.	When	I	grow	up	to	be	a	man
		I'll	help	my	moth	- er	all	I	can.
	15.	The	ice	is	hard	and	we	can	skate,
		But	we'll	come	home	be -	fore	'tis	late.
	16.	I	think	I	see	our	old	black	cat,
		She's	try	- ing	hard	to	catch	a	rat.
	17.	My	dol	- ly	needs	a	pair	of	shoes.
	18.	I	have	a	ball	so	big	and	blue.
	19.	Tick -	tock!	tick -	tock!	thus	sings	the	clock.

Indirect attack:



The big hall clock goes tick, tick, tick.

Direct attack, double rhyme in Exercise 20. Exercises 21, 22, and 23 have feminine ending.

2/4	20.	*Down the	lane the	cows are	go - ing,			
		Hear them	moo - ing,	hear them	low - ing.			
	21.	Bounce the	ball to	please the	ba - by.			
	22.	Hark! the	the rain is	fall - ing,	fall - ing.			
	23.	John - ny's	nice new	top is	spin - ning.			

Direct attack with feminine ending — double rhyme:

Down the lane the cows are go - ing,

Hear them moo - ing, hear them low - ing.

Direct attack, masculine ending:

24. Pret - ty | lit - tle | but - ter | cup. ||
25. Where do | all the | fai - ries | hide? ||
26. Tell me, | ba - by | can you | walk? ||
27. Do you | see the | wheel go | round? ||
28. Here is | where the | vio - lets | grow. ||

THREE–BEAT RHYTHM.

Direct attack:

1. Whir goes the | spin - ning wheel | hum - ming a - | way, |
Sing - ing a | spin - ning song | blithe - some and | gay. ||
2. *Fly a - way, | fly a - way, | lit - tle brown | things, |
Lit - tle brown | seeds on your | gos - sa - mer | wings. ||

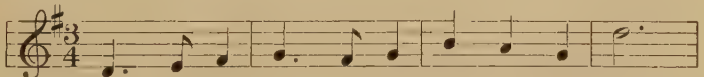
3. La - dy bird, | la - dy bird, | where are you | go - ing? ||
4. Mer - ri - ly | o - ver the | wa - ter we're | glid - ing. ||
5. Pit - a - pat | pit - a - pat | thus sing the | rain - drops. ||
6. Gal - lop - ing | on - ward my | rock - ing horse | ra - ces. ||

THREE–BEAT RHYTHM.

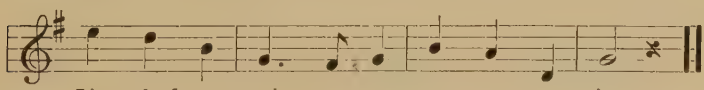
Indirect attack:

7. The | rock - ing horse | gal - lops and | gal - lops a - | way. ||
8. Oh, | Bob - by is | nim - ble and | Bob - by is | quick. ||
9. *A - | tip - a - tap - | tap! 'tis the | wood - peck - er's | knock. ||
10. We're | run - ning, we're | run - ning as | fast as we | can. ||

Direct:

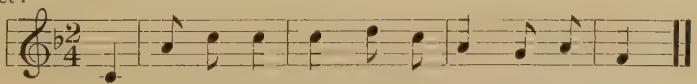
2.* 

Fly a - way, fly a - way, lit - tle brown things,



Lit - tle brown seeds on your gos - sa - mer wings.

Indirect:

9. 

A tip - a - tap - tap, 'tis the wood-peck-er's knock.

FIRST GRADE EXERCISES IN RHYME.

Introduce the child to the simplest form of metrical composition, the couplet. Show him that the work of the rhyme is to bind together the two lines and so gain unity.

(Use bars to indicate scansion so as to keep rhythm work in practice.)

Run, bun, sun, fun, gun, pun, none, ton, won, done, one, etc.

Exercises in Rhyme using Two-Beat Rhythms.

Direct attack:

$\frac{2}{4}$	1. James and	John know	how to	run.	
	They think	rac - ing's	lots of	fun.	‖
	2. Ro - bert	has a	great big	bun,	
	Oh! I	wish he'd	give me	one.	‖

Play, day, say, nay, way, hay, gay, lay, pay, ray, etc.

$\frac{2}{4}$	3. Come, it	is a	pleas - ant	day,	
	Let us	go to	rake the	hay.	‖
	4. In the	mer - ry	month of	May	
	All the	trees seem	glad and	gay,	
	Ba - by	leaves come	out to	play	
	In the	mer - ry	month of	May.	‖

Indirect attack:

$\frac{2}{4}$	5. Come,	go with	me and	toss the	hay.	
	I	fear the	rain will	fall to -	day.	‖

Exercises in Rhyme using Three-Beat Rhythms.

Play, day, say, nay, way, bay, fay, gay, hay, lay, may, pay, ray.

Direct attack:

$\frac{3}{4}$	6. Pit - a - pit!	Pit - a - pat!	what do they	say —	
	Raindrops that	pit - ter and	pat - ter all	day?	‖

Indirect attack, beginning on second beat:

$\frac{3}{4}$	7. I am	hap - py and	gay
	All the	long summer	day.‖

Indirect attack, beginning on third beat:

$\frac{3}{4}$ 8. *A - | gal - lop, a - | gal - lop! Oh | who would not | be
A | ri - der a - | gal - lop - ing, | gal - lop - ing | free! ||

Direct attack:

9. Flit a - way, | flit a - way, | flut - ter and | fly a - way. |
Big yel - low | but - ter - fly, | where are you | go - ing, pray? ||

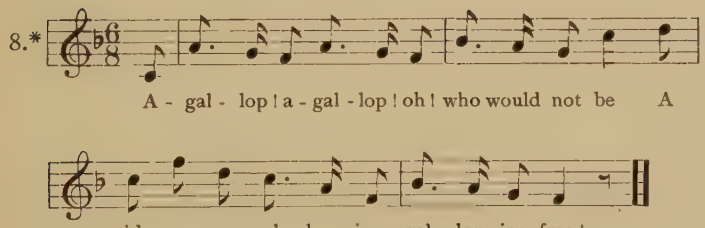
Fly, high, by, bye, lie, sigh, nigh, ply, rye, sky.

Indirect attack:

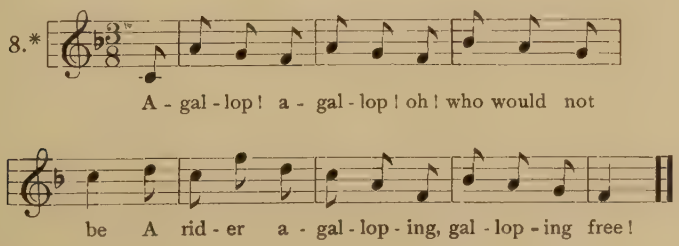
$\frac{2}{4}$ 10. The | bird can | fly
So | high! so | high!
In - | to the | sky.
Why | can - not | I?||

Direct attack:

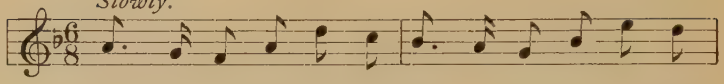
$\frac{3}{4}$ 11. *Hush - a - bye, | close your eye,
Birds in the | nest so high.
Soft - ly the | breez - es sigh
Lul - la - bye! | Lul - la - bye! ||



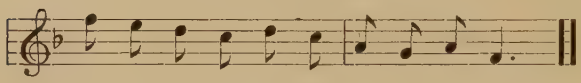
or quick movement:



11.* *Slowly.*



Hush a bye, close your eye, Birds in the nest so high.



Soft - ly the breez- es sigh, lul - la - bye loo.

$\frac{6}{8}$ is smoother than a $\frac{3}{8}$ rhythm, because it makes the stronger impulse come less frequently. This is brought out very plainly by comparing the second writing of "A-gallop" and "Hush-a-bye, close your eye." Also notice the difference in the feeling of this rhythm if taken at different rates of speed.

SECOND GRADE.

INTRODUCTION TO SECOND GRADE WORK IN VERSE.

The work in Second Grade is largely an elaboration of the work done in First Grade. The lines and couplets are presented in the same manner as directed in First-Grade work, but as the children have increased their knowledge of facts and their vocabularies, more scope is possible.

It would be well, during the first month, to review First-Grade work, in order to make the class more familiar with direct and indirect attack, and with the simple rhythmic form of four or eight measures of two-beat rhythm. When this work is well in hand, begin to vary the endings. The child is already familiar with the fact that when a line of verse has direct attack the rhythm may be completed by a rest in the last half of the last measure, and that when a line has indirect attack it is completed upon the strong impulse. He is now ready to be introduced to the weak or feminine ending.

When the last word or syllable of a line of verse takes the strong pulse, the line is said to have the strong or masculine ending. When the last word or syllable of a line of verse takes the weak pulse, the line is said to have the weak or feminine ending. When two lines of feminine ending rhyme they are said to have double rhyme, as: —

On the river we are boating,
With the current lightly floating.

Here both lines have the weak or feminine ending, and the rhyme of "boating — floating" is a double one; that is, the rhyme is really in the next to the last syllable while the final syllables are identical.

The use of the double rhyme is attended with many difficulties, and its intelligent use to gain certain effects, such as sweetness, lightness, or comedy, is treated later in this work. It has been found, however, that children in second grade, or even earlier, will usually offer many verse lines having the weak ending, so that a little attention to this point seems necessary at this stage of their training.

Let the child write lists of rhymes on some simple word and append the same suffix to as many as possible.

Thus: go, blow, dough, flow, glow, mow, know, no, row, sow, slow, etc. Now append the suffix "ing" wherever possible.

Thus: going, blowing, flowing, glowing, mowing, knowing, rowing, sowing, etc. When you think they are ready for it, you may lead them to discover that a double rhyme may be attained with two words in the same manner, by simply repeating the last word and having the rhyme on the word before the last, as: do it — rue it, or, think so — blink so.

In this connection let them discover that the rhyme in the Mother Goose jingle, "Peter, Pumpkin Eater," is faulty, as are many of the nursery rhymes, since "eat" and "keep" are not rhymes for each other on account of the difference in final consonants. Eat her — beat her would be a better double rhyme in spite of its ethical faults.

The use of the weak ending introduces a new feature in the musical setting, *i.e.* the use of the two notes in the last measure instead of the note and the rest. The subject of double rhyme is extensively treated at the close of Second-Grade work.

Three-beat rhythm becomes familiar to the child in Second-Grade musical work, and therefore he is prepared to understand it in verse.

Write the exercises on the board and have the bars drawn before the strong impulses as before. Always have the child insert the bars since this is a test of his rhythmic sense. In clapping the line, the child will at once discover that there are one strong and two weak impulses in each measure. Lead him to see also that the words in the verse line are so arranged that the important word or syllable is always in position to take the strong pulse while the less important take the weaker ones. A disregard of this natural stress and inflection of the voice brings very ugly effects. For instance, take the following line and clap it for three-beat rhythm.

Direct attack·

The hap-py | chil-dren are | at play to- | day ||

Here the trouble is in the first and third measures where the strong pulse, demanded in regular recurrence by the rhythmic form, falls upon words which would never receive emphasis in a natural manner of speech.

This sentence will fall into rhythmic form in three-beat rhythm if it be recast thus:
Direct attack:

Gai-ly the | chil-dren are | play-ing to- | day ||

where the stress of the strong impulse falls naturally on the important syllables.
or,
Indirect attack, four-beat rhythm:

The | hap - py chil - dren are at | play to - day. ||

It will be observed that the exercises for three-beat rhythm given herein fall under three heads:

First: Those beginning with direct attack and having a weak ending so that three notes fill out the last measure and no rests are used. This form will in higher grades develop the use of triple rhyme, as: skipping it — tripping it, etc. The second grade is not prepared, however, to use the triple rhyme in creative work.

Second: Those beginning with direct attack and having a strong or masculine ending. These use the half note and the rest in the last measure.

Third: Those beginning with indirect attack and having a strong or masculine ending. These use the half note alone in the final measure. The reason for this satisfaction of the ear in ending upon the strong impulse when the attack is indirect is that the rhythmic figure is completed on the strong impulse, thus:

Weak | strong, v weak, | strong, v weak, | strong, v weak, | strong v |

the caret marking the end of each repetition of the figure or rhythmic group.

In your original work do not be disappointed if the larger part of the work seems at first hopelessly commonplace. Remember that the children are learning a great many things at once, and to bring form out of chaos is to have accomplished much.

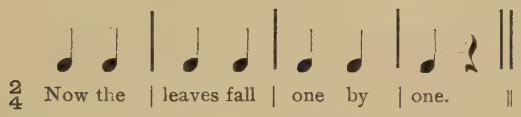
Therefore, regard the original compositions which seem trite or commonplace simply as the efforts of the untrained mind to learn the

rules and limitations of the form in which it is later to gain self-expression. Every now and then you will get some original expression which has real poetic beauty. Treasure these. Write them in a place of honor. Point out their beauties to the class and ask the children to develop them at home and bring you the results. When you are offered something which is poetic in feeling but lacking in form, write it upon the board and let the class discover, by the analysis already explained in First-Grade work, just where the faults lie. Correct and polish it, and set it to music as a little song, and the children will prize it as their very own. In the "Exercises in Rhyme for Second Grade" the first exercise makes but one musical phrase with the end rhyming with the middle. The fourth exercise is really a long couplet written in four lines, a very common expedient. In the present instance it shows better to the eye the rhymes which would be at the middle of the line if written in two lines.

The fifth exercise would better be withheld from the child until he has become familiar in music with the idea that different measures in a composition may have their time-values differently distributed so long as the time-value of the measure be not changed. Up to this time the only changes which we have made in the arrangement of time-values, have been in the last measure. In the fifth exercise we have a change of arrangement in the second measure where the word "nosegay" and the pause demanded by the question, make the distribution of time-values thus: (𝅗𝅥 𝅘𝅥 𝄾)

The variety in habit of utterance which we remark in different people, and the peculiar character of the English tongue, which allows a given syllable to be used sometimes as a long and sometimes as a short quantity, make possible a great variety of scansions in many lines of verse. This mobility of English verse is its crowning glory and should never be ignored. It is, however, necessary, in order to formulate the work for the child, and grade it for public school use, to make *some* scansion of the verse employed as examples. This has been done according to the stage of comprehension which the grades should have reached in their musical training, introducing new ideas which correspond in music and verse at the same time. Therefore if a child feels the scansion of any of the verse given differently from the model but not incorrectly, do not deny him his own expression in the matter; but do not introduce the idea of different scansions of the same line to the class until you are sure it will not confuse them.

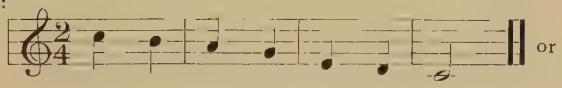
As an illustration of the possibility of variety in scansion take the following:

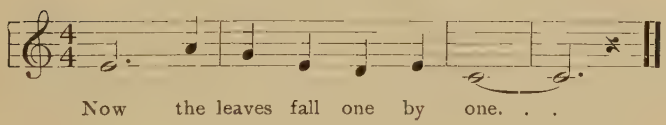


which might also have this distribution of time-values: —

SECOND GRADE.

Direct:





If given a musical setting the variety of the second scansion would be likely to give it more charm than the first.

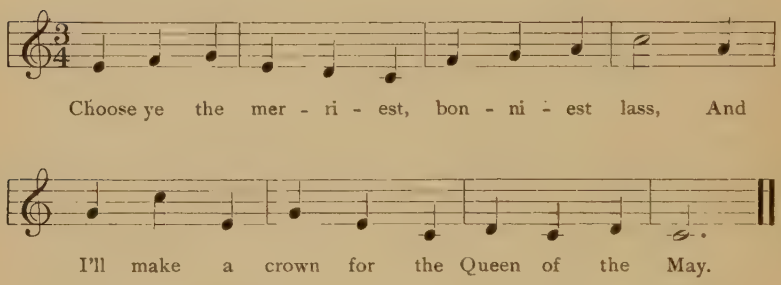
The formation of the quatrain is taken up at some length under the chapter on form in Second-Grade work.

It is scarcely necessary to say that the work throughout must be done in the manner explained at length in the introduction to First Grade work. As the children grow more familiar with the rhythmic form of the single line and the verse form of the couplet, the teacher should expect of them more artistic expression of poetic thought. The quatrain should not be taken up until expression in the more simple forms has become fairly easy and natural to the class.

Unless they are well advanced, be satisfied to make them acquainted with the form of the quatrain through analysis of the examples given herein for such purpose, and of selections from English verse, leaving creative work in quatrain form until Third Grade. In case, however,

you find your class ready for creative work in this form you will find suggestions for its method of presentation in the Introduction to Third-Grade work in this volume.

In the last exercise under Form, entitled "The Queen of the May," the child must be made to feel that while the verse form demands that "and" in the last line of each stanza be written at the beginning of the last line, that its place in the rhythmic form is in the last measure of the preceding line. This will develop very naturally when he comes to set the verse to an original melody.



The teacher should relate this work to the routine school work wherever possible, and especially to the study of verse in lessons in English. If the child can be brought to see and feel the musical basis of English verse he will be a long way on the road to loving and comprehending it.

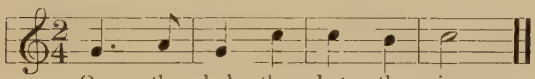
EXERCISES FOR SECOND GRADE — RHYTHM.

To be written upon the board and scanned by the class. Single lines of verse for the study of rhythmic form.

Direct attack:

TWO-BEAT RHYTHM.

1.	All the	fields are	white with	snow.		
2.	Gran - ny	spins be -	side the	fire.		
3.	Tab - by	purrs be -	side the	hearth.		
4.	*On the	hob the	ket - tle	sings.		
5.	Bed - time	sto - ries	now are	told.		
6.	Off to	dream - land	we must	go.		

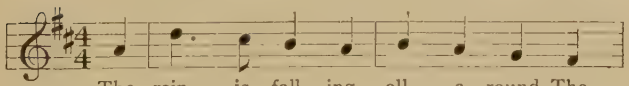
4.* 

On the hob the ket - tle sings.

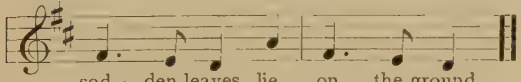
Indirect attack:

November.

7.	*The	rain is	fall - ing	all a -	round,	
	The	sod - den	leaves lie	on the	ground,	
	The	bus - y	*squirrels from	tree to	tree	
	Fling	shrill re -	proach - es	back at	me,	
	The	mea - dow	*flow'rs all	with - ered	lie,	
	The	nest lies	emp - ty	to the	sky,	
	And	chill and	bleak the	North Wind	blows	
	While	to her	rest fair	Au - tumn	goes.	

7.* 

The rain is fall - ing all a - round, The



sod - den leaves lie on the ground.

After review of the first year's work, and use of the foregoing exercises in the manner explained in First-Grade work, require original

* Notice that squirrels and flow'rs must be sung as one syllable.

work along the same lines, using, first, the single line and then the couplet, and employing both direct and indirect attack.

The class is now ready for the double rhyme, and the weak or feminine ending.

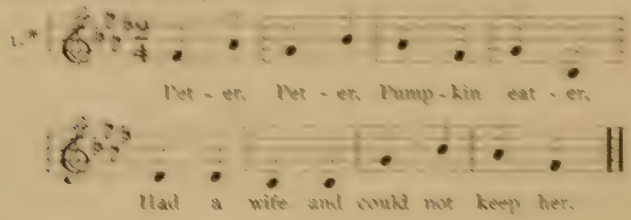
EXERCISES.

To be presented in same manner as First Grade work.

Direct attack, weak ending:

2/4 1.	*Pe - ter,	Pe - ter,	Pump - kin -	eat - er,	
	Had a	wife and	could not	keep her,	
2.	Ma - ry,	Ma - ry,	quite con -	tra - ry,	
3.	Sim - ple	Si - mon	went a -	fish - ing,	
4.	Hark! I	hear the	cock a -	crow - ing,	
	Look! I	see the	farm - er	mow - ing,	
5.	Sing a	song of	six - ty	shil - lings,	

Direct attack, weak ending, F minor:



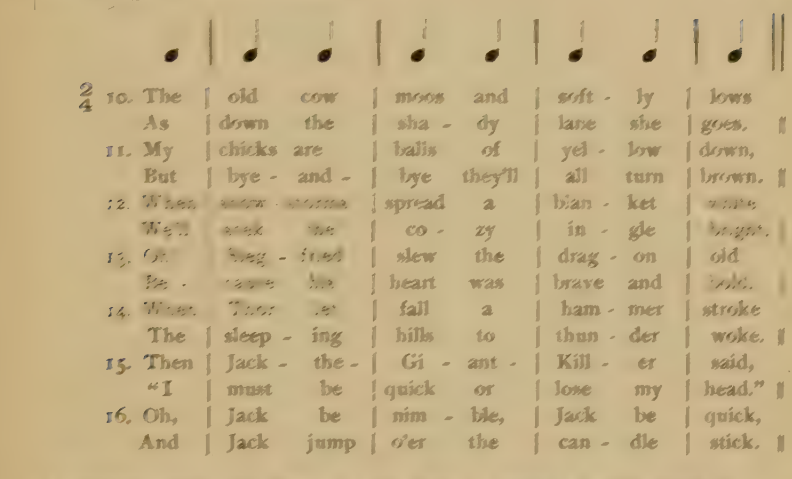
Direct attack, strong ending:

2/4 6.	In the	sweet - ly	scent - ed	hay	
	Boys and	girls can	romp and	play,	
7.	Peb - bles	on a	san - dy	shore,	
	Do you	hear the	North Wind	roar?	
8.	Jack Frost	came here	in the	night,	
	Paint - ing	all the	win - dows	white,	
9.	*Pan his	tune - ful	pipes doth	play	
	Lest a -	far his	flocks should	stray,	

Direct attack, strong ending:

NOTE. The four-beat rhythm is merely an extension of the two-beat rhythm.

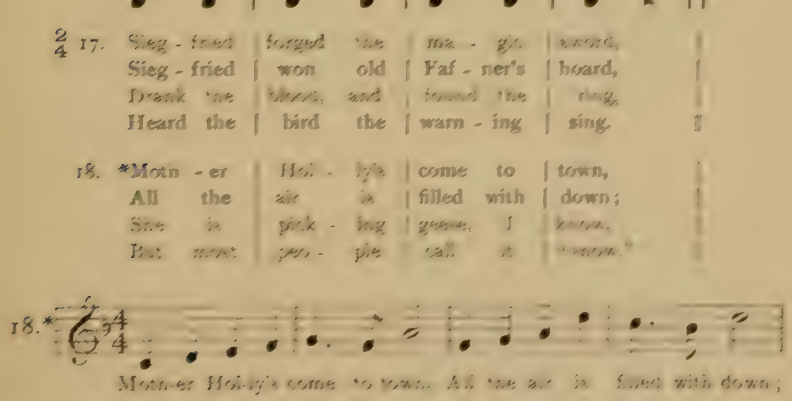
Indirect attack, strong ending:



Accustom them gradually to the stanza formed of two couplets.

Read or tell them the story of Siegfried so that the lines may suggest the story.

Direct attack:



Direct attack, strong ending:

Twinkle, Twinkle, Little Star.

2/4 19. Twin - kle,	twin - kle,	lit - tle	star.	
How I	won - der	what you	are!	
Up a -	bove the	world so	high,	
Like a	dia - mond	in the	sky.	‖
In the	dark blue	sky you	keep,	
Of - ten	through my	cur - tains	peep;	
For you	nev - er	shut your	eye	
Till the	sun is	in the	sky.	‖
As your	bright and	ti - ny	spark	
Lights the	tra - v'ler	in the	dark;	
Though I	know not	what you	are,	
Twin - kle,	twin - kle,	lit - tle	star.	‖

Anon.

THREE-BEAT RHYTHM.

3/4 1. Light - ly we're	trip - ping it,	light - ly we're	skip - ping	it. ‖
2. Bob - o - link,	Bob - o - link,	why are you	sing - ing	so? ‖
3. Gal - lop - ing,	gal - lop - ing,	Dob - bin is	home-ward	bound. ‖
4. Tra - la - la!	tra - la - la!	bird - ies are	car - ol -	ing. ‖

5. Ov - er the	brook - let we're	pick - ing our	way.	‖
6. Pit - a - pat,	pit - a - pat,	Hark! 'tis the	rain.	‖
7. *Go to sleep,	go to sleep,	ba - by, my	dear.	
Rock - a - bye,	lul - la - bye,	moth - er is	near.	‖
8. Down where the	brook - let goes	hur - ry - ing	by	
Lives the most	beau - ti - ful	big drag - on	fly.	‖
9. Pat - a - cake,	pat - a - cake,	ba - ker's	man.	
So I do,	mas - ter, as	fast as I	can.	
Roll it and	pick it and	mark it with	"B."	
Toss in the	ov - en for	ba - by and	me	‖

Mother Goose.

7.*

Go to sleep, go to sleep, ba - by my dear,

Rock - a - bye, lul - la - bye, moth - er is near.

or

Direct attack, 3 pulse:

7.*

Go to sleep, go to sleep, ba - by my dear,

Rock - a - bye, lul - la - bye, moth - er is near.

Indirect attack beginning on the anacrusis.

3/4 10.* The | but - ter - flies | flit - ting a - | bout in the | sun
Seem | blos - soms a - | wing when their | grow - ing is | done. ||

Lost Jewels.

11.	The	sky's a great	bowl o - ver -	turned eve - ry	night
	And	stud - ded with	star gems all	flash - ing and	bright:
	If	one should get	loose from its	set - ting of	blue,
	Pray	what would you	do if it	fell down to	you? ‖
	I	love to sit	up in my	white lit - tle	bed
	And	gaze at the	jew - els a -	flash o'er my	head.
	I	look till I'm	al - most too	sleep - y to	see
	Those	stars all a -	wink - ing and	blink - ing at	me. ‖
	I	wake in the	morn - ing and	peep thro' the	pane
	To	see all my	beau - ti - ful	jew - els a -	gain,
	But	some one has	tak - en a -	way ev - ery	one
	And	left in their	place just the	ev - ery day	sun. ‖

Indirect attack:

10.*

The but - ter - flies flit - ting a - bout in the

sun seem blos-soms a - wing when their grow - ing is done.

RHYME EXERCISE, SECOND GRADE, USING THE COUPLET.

Run, bun, sun, fun, gun, pun, none, ton, won, one, done, etc.

3/4 1. Game's be - gun, | oh! what fun! |
Run, sheep, run! | we have won. ||

2/4 2. Two small | In - juns | with a | gun, ✕ |
One ran | off and | left just | one. ✕ ||

Signs of the Season.

2/8 3. Now the | leaves fall | one by | one, ¬ |
All their | sum - mer's | work is | done. ¬ |
Red and | yel - low | in the | sun, ¬ |
See the | leaves fall | one by | one. ¬ ||

Milkweed pods are open wide
Showing wingèd seeds inside,
Sumach changing green to gay
Flaunts its crimson by the way.

Honking geese across the sky
Cast a shadow as they fly,
Call to us a last goodby,
Knowing winter-time is nigh.

Play, day, say, nay, way, bay, fay, gay, hay, lay, May, pay, ray.

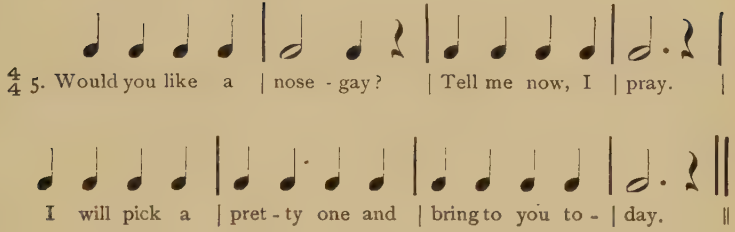
The Poppy Lady.

4/4 4. Down a - mid the | wheat and hay ✕ |
Lives a pop-py | la - dy gay, ✕ |
There she dan-ces | day by day, ✕ |
Not a soul to | say her nay ✕ ||

Cornflow'rs of the heaven's blue
Watch her skirts of flaming hue.
Wistfully at her they glance
Till at last they join the dance.

Poppy lady, cornflow'r sweet,
Vanish with the corn and wheat,
Then uncovered to the sky
All the golden pumpkins lie.

The Nosegay.



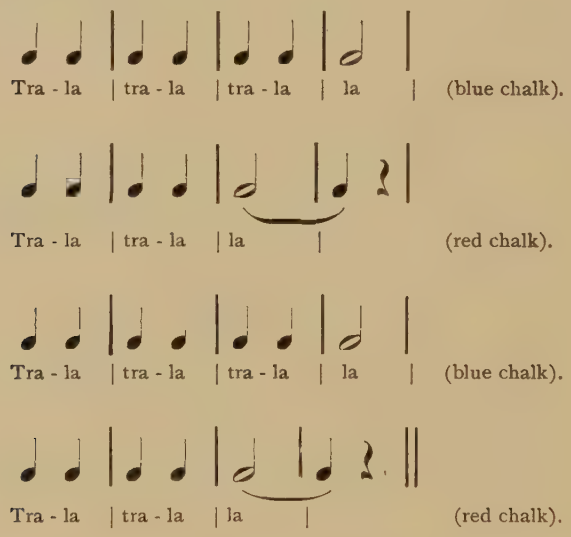
Hollyhocks and posies,
Mignonette and roses,
Which is neatest, which is sweetest, tell me, who can say?

Would you like a nosegay? Come, oh! come with me!
Walk into my garden all my posies for to see.
Morning-glories shining,
Up the lattice twining,
Glad to meet you, smile to greet you. Say, which shall it be?

Leave them in the garden, — there each blossom face
Smiles and nods and beckons to me with an elfin grace.
If I go a-choosing
Others I'll be losing,
Leave them growing, blossom blowing, in their wonted place.

FORM.

After the formation of the couplet becomes easy for the children introduce them to the quatrain. Do this by working out the rhythmic scheme first, and writing the notes which rhyme in colored chalk of the same color, as:



Then repeat to them a number of simple quatrains and let them say which words rhyme.

Finally, have the quatrains written on the board and ask the children to connect rhyming words by curved lines.

Example:

A Tragedy.

2/4 I	had a	lit - tle	doll so	sweet,
With	cheeks like	roses	red, ...	. .
But,	oh! I	broke off	both her	feet,
And	she broke	off her	head.	. . ‖

NOTE: Let the child realize that the difference in vowels in "red" and "head" does not matter since the vowel *sound* is the same.

Example:

A Kite.

4/4 2. Oh! | Jim - my bought a | kite to fly
And | for - ty yards of | string;
It | dart - ed up in - | to the sky
And | pulled like any - | thing. ||

Example:

Awake.

4/4 3. The | morn - ing sun peeps | in at you,
A - | cross the coun - ter - | pane,
And | calls: "Get up! and | quick - ly, too!
Don't | go to sleep a - | gain." ||

The birds have sung their matins high
To greet the rosy dawn,
And all the stars from last night's sky
Seem scattered on the lawn.

There dandelions, go'den bright
With diamond dust of dew,
Shine like the stars that yesternight
Were blinking down at you.

Awake! Awake! The day is young,
And much is still to do;
There still are matins to be sung,
Which should be sung by you.

Now let them work out quatrains with the following termination rhymes, allowing them to choose their own words for the off rhymes (that is on first and third lines).

Play, day, stay, yea, nay, may.

EXAMPLES.

4/4 4. School is o - ver, | les-sons done, |
We shall have a | hol - i - day, |
Now we shall have | time for fun, |
Let us scam - per | out to play. ||

The Queen of the May.

A lyric of two stanzas.

$\frac{3}{4}$ 5.	O - ver the	hill, in the	green of the	grass, |
	But - ter - cup	gold is a -	shin - ing to -	day. |
	Choose ye the	mer - ri - est,	bon - ni - est	lass,
And	I'll make a	crown for the	Queen of the	May. ‖
	Pile up the	blos - soms, a	shim - mer - ing	mass, |
	Put up the	pole with its	rib - bons so	gay, |
	Choose ye the	mer - ri - est,	bon - ni - est	lass,
And	here we will	crown her the	Queen of the	May. ‖

In helping the child to form his first quatrain, decide upon a subject, then get as many simple statements about it as possible. Write them on the board. Choose the one which seems most promising as to rhythm and poetic treatment, find the rhythm of the phrase or line and mark it off into regular measures by bars, correcting it until the rhythmic form is perfect. Write the rhythmic notation as in music: — $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, etc.

You now have the first line of your quatrain and your rhythmic scheme fixed; your second line must conform to the rhythmic scheme, but may have any termination you choose; your third line must rhyme with the first and your last with the second.

This is the most common rhyme scheme for the quatrain and is usually designated as abab; other rhyme schemes will be taken up later.

If it be found impossible to say the thing desired, using words which rhyme with the first and second lines, rewrite the first lines until they take a more plastic form. If there be a special choice of phrase for closing, it will be well to write the last lines first and the first two lines last. A more elaborate exposition of the manner of presenting the quatrain to the class may be found herein in the introduction to Third-Grade work.

Double Rhyme.

The double rhyme is often used for a feminine or weak ending; that is, when it is desired to end upon the weak instead of the strong pulse of the rhythm.

Example: We are | going |
While 'tis | snowing ‖

has the feminine or weak ending.

EXAMPLE: We will | go |
Through the | snow||

has the masculine or strong ending.

First present the double rhyme to the child in couplet.

Going, lowing, flowing, knowing, etc.
Playing, staying, haying, maying, saying, etc.
River, giver, shiver, quiver, etc.

Lead them to see that the rhyme is, in reality, thrown back one syllable, the terminal syllables being identical.

1. Hark ! I hear the cock a - crowing.
Look ! I see the farmer mowing.

Direct attack.

2. $\frac{2}{4}$ Thro' the | fields the | herds are | go - ing, |
At the | bars the | kine are | low - ing.||

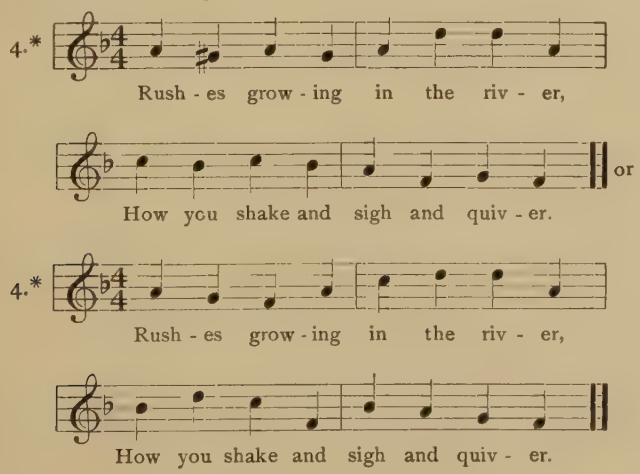
Indirect attack.

3. $\frac{4}{4}$ Oh the | reap - er's at his | hay - ing
And the | chil- dren are a- | may - ing.||

Direct attack.

4. * $\frac{4}{4}$ Rush - es grow - ing | in the ri - ver, |
How you shake and | sigh and qui - ver.||

Direct attack, double ending:



It will often be found effective to use double rhymes for the terminal rhymes in the quatrain, as: —

5.	$\frac{4}{4}$ or $\frac{6}{8}$	While	| up and down the	| gar - den leaf
		The	| cat - er - pil - lar's	| pac - ing,
		His	| break - fast still the	| ear - ly bird
		Is	| ra - ven - ous - ly	| chas - ing.‖

NOTE. — This form of quatrain, lacking the off rhymes, is really only a long couplet broken, for convenience' sake, into four lines.

As double rhymes are a little more difficult to handle than strong endings on single rhymes, they need only be used in Second Grade, when children come to their use naturally.

For further scansion work use the following folk-songs. These often may be found with musical setting, which will aid the teacher in the scansion. They are all included in Blanch Ostertag's collection entitled: "Old Songs for Young America."

My Big Black Dog.
King William.
My Father and Mother were Irish.
Baby Bunting.
Little Tommy Titmouse.
Oh, Where is my Little Dog Gone?
Alphabet Song.
Polly, put the Kettle on.
London Bridge.
Lucy Locket.
Three Blind Mice.

Supplementary work may also be done in scanning poems from Stevenson's "Child's Garden of Verses," which is so extensively used in the public schools as a supplementary reader.

The rhythms of a few are indicated below: —

Lamplighter $\frac{4}{4}$
The Wind $\frac{4}{4}$
Foreign Children $\frac{2}{4}$
North West Passage.
1. Good Night $\frac{4}{4}$
2. Shadow March $\frac{4}{4}$
3. In Port $\frac{4}{4}$

THIRD GRADE.

INTRODUCTION TO THIRD GRADE WORK IN VERSE.

THE review of First and Second Grade work is recommended at the beginning of the third year, since, unless the principles outlined in that work be understood, and a considerable facility be attained in handling rhythmic form, single and double rhyme, and also direct and indirect attack, the work herein outlined for Third Grade would be quite beyond the skill of the class.

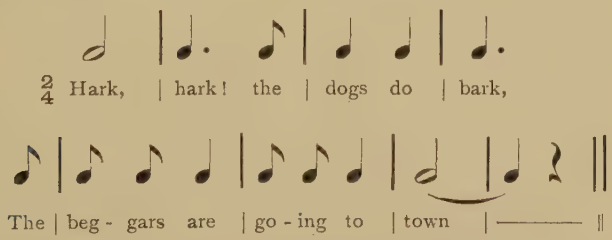
The points illustrated by the exercises down to and including No. 10 are easily understood by one who has grasped the First and Second Grade work. In exercise 11, which employs three-beat rhythm, the weak ending takes the second beat in the measure and the third beat falls upon a rest, or silence.

Exercise 12 has the same rhythm, but as the attack is indirect and upon the third beat, the end of the line is strong and the second beat falls upon a rest, thus ending the phrase.

Exercise 13 is like Exercise 11, except that the cæsura, or the rhetorical pause after "Horner," demands a rest in the measure.

Exercises from No. 22 on are illustrative of the effect to be obtained by variety in the distribution of time-values within the measure. A perfectly regular arrangement soon grows monotonous, and the natural longing of the ear for this variety is well illustrated by the wonderful freedom which folk songs show in this respect.

Thus, in the jingle:



we have a sense of perfect freedom in distribution of time-values within the various measures. The verse writer is as free as the musician to put just as many or just as few words or syllables into a

measure as he may choose, provided he so arrange them that the strong impulses fall naturally for rhetorical effect, and that *the sum of time units in any given measure shall exactly equal the sum of time units in every other measure.*

This freedom gives the same rhythmic flow to verse as to music. Pick up any musical score and notice the freedom of the musician in this respect. Look at this bit from the pastoral movement of Tschaikowsky's "Manfred" Symphony,

and realize that this distribution of time-values is quite as possible in English verse as in music. So long as verse was scanned by the classic rules this freedom in distribution of time-values within the measure was a great stumbling-block. It is easy to see that such freedom would not fit a scheme which demanded a regular succession of Iambic or Trochaic or Dactylic feet. But when the basic unity of music and verse is understood and English verse is freed from this classic measuring rod, which never belonged to it; when, instead of the classic, one employs the musical method of scansion, then all difficulties fade away in thin air.

Every poet who has written flowing English verse has allowed himself this freedom in spite of all the criticisms of the classicists, and a musical analysis of various selections from English verse is most instructive on this point.

An analytical study of Mother Goose will show some most interesting and charming examples. Take, for instance, exercise No. 22, "Little Tee Wee." The rhythm is $\frac{3}{4}$ and the first measure has three quarter notes, the second has a half note and a quarter note, the third has a half note and a quarter note, and so on. This exercise, together with Nos. 24, 25, 26, and 27, illustrates the varied possibilities in distribution of time-values within the measure.

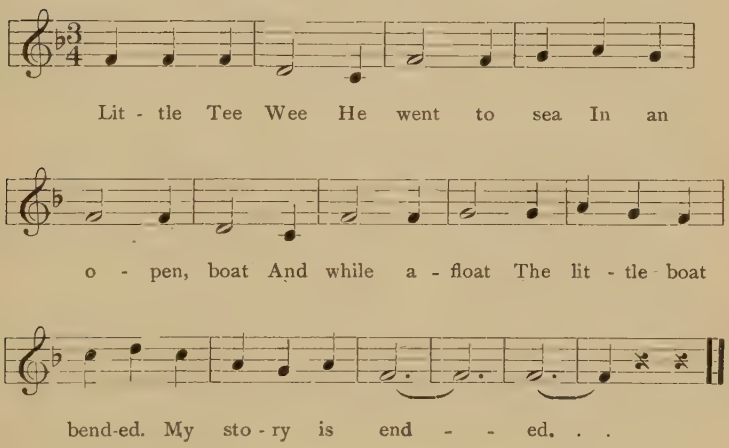
In "Little Tee Wee" we see that while the verse form demands that "He," "In an," "And," "The," and "My" be written at the

beginning of their respective lines, yet in the rhythmic form each has its place in filling out the last measure of the preceding line. This will be very apparent when the child comes to give the jingle a musical setting.

Thus :

Little Tee Wee.

22.*

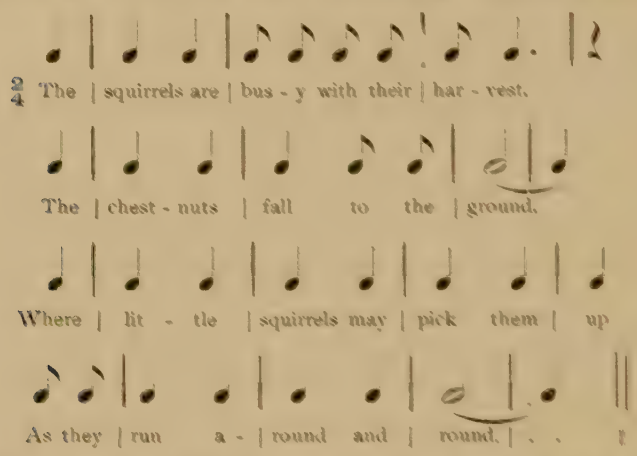


This shows very plainly the place of " He," " In an," " And," etc., in the rhythmic scheme. In giving a musical setting to this particular rhyme, one would be likely to repeat either the last two lines or the first two lines, or to employ some other method of filling out the usual musical form.

Children who have done the work outlined herein for First and Second Grades should be able, in Third Grade, to do some interesting work. Two examples of work with children at this age (eight to nine) follow.

The teacher in a little talk, took the class for an imaginary walk into the wood in the month of November. She described the bare trees, the carpet of leaves, the open chestnut burrs, and the busy squirrels who ran chattering about, busily engaged in laying up provisions for the time, so near at hand, when the ground should be covered with snow and the fallen nuts hidden from view. All this work came in connection with the nature work of the class.

She then suggested that the squirrels be taken for the subject of the morning's verse. The verse as offered by the children ran: —



This scans into correct form musically and yet it halts, it lacks melody of line and feels stiff and heavy on the tongue.

Now see how the teacher by a little tactful questioning and a few suggestions as to *beginnings* succeeded in getting this recast into melodious verse.

The teacher suggested that the class begin in the middle of the first line with the words "so busy" and that they add "ing" to "harvest." Thus the first line became:—

"So busy with their harvesting."

The idea that "the little squirrels run around and round" became the second line by a slight change of wording, thus: —

"The squirrels run to and fro."

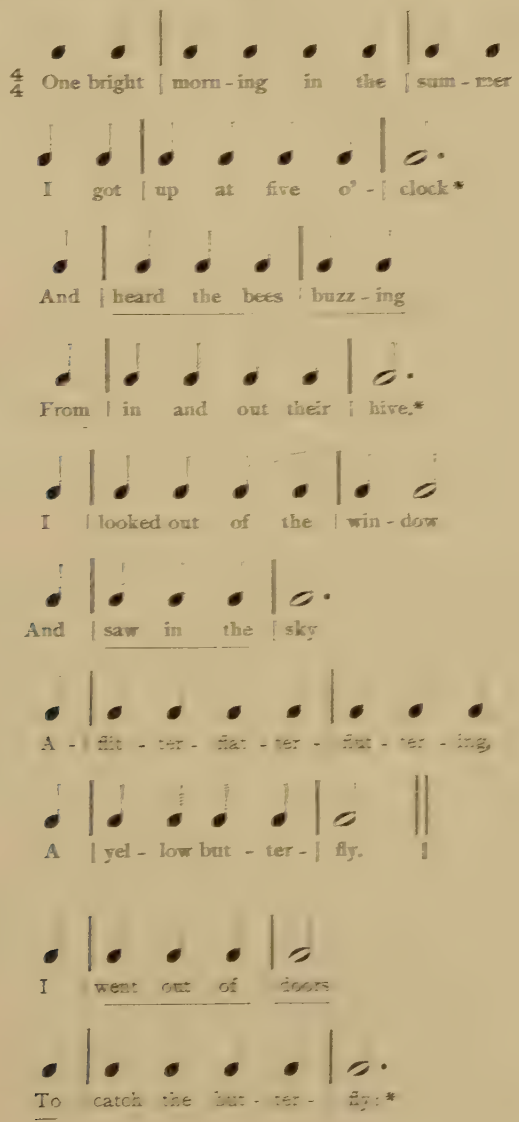
A little questioning as to why they should be in such a hurry developed the last two lines in such fashion that the corrected verse finally stood: —

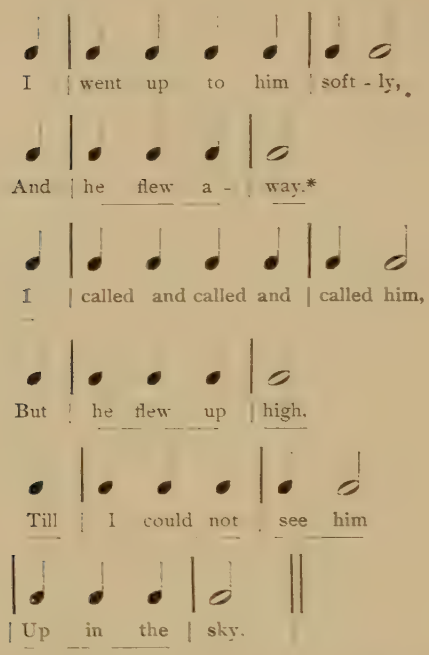
So busy with their harvesting
The squirrels run to and fro
To pack away the chestnuts
Ere the coming of the snow.

The second example of method in helping the child to get himself expressed is taken from the work of a girl of eight who has some native talent and has had such training as is outlined herein. She,

herself, told the story which the verse recites, in prose before she began to cast it into verse form, so that the picture was one of her own imagining.

As she first created the verse it read:—





The major part of this little lyric is in four-beat rhythm, yet the child lapses repeatedly into three-beat rhythm, as a glance at the scansion will show. A line has been drawn under each measure which has three-beat rhythm, and it will be noticed that she fell into it completely toward the end of the second verse. She was made to discover these faults in rhythmic form by clapping four-beat rhythm consistently while reciting the verse. This made very clear to her the rhythmic faults. Then she was made to see that her verse form was really two long couplets in each stanza which she had chosen (quite admissibly) to write in eight lines instead of four. If, however, she writes the verse out in the form of two long couplets, thus: —

> One bright and sunny morning I got up at five o'clock
> And heard the bees buzzing from in and out their hive.
> I looked out of my window and saw in the sky
> A-flutter-flatter-fluttering, a yellow butterfly.

it becomes at once apparent that the first two lines are not a couplet at all, having no rhyme. The same fault appears in the second

stanza and is marked in both stanzas by asterisks. The idea of the little lyric was so poetic and the general melody of many lines so promising that a good deal of effort was expended upon its pruning and polishing. Many changes, such as "I ran out in the garden," for "I went out of doors," were made to give motion and color to the picture. The line, "I went up to him softly," becomes more vivid when recast, "I stole up on my tip-toes." The word "vanished" was introduced to the child since it seemed to be the only one for the case, and her pretty, original "flitter-flatter-fluttering" was changed a little to avoid the word "flatter." Thus many changes were made for æsthetic reasons and not because of error in the original. She called her little lyric

The Golden Butterfly.

Corrected Version.

One bright and sunny morning
When I got up at five,
I heard the bees a-buzzing
From in and out their hive.
I looked from out my window
And saw up in the sky,
A-flitter-flitter-flutt'ring
A golden butterfly.

I ran out in the garden
To catch the pretty thing,
I stole up on my tip-toes
And off he flew a-wing.
I called, and called, and called him,
But he flew up so high
He vanished like a sunbeam
Against the summer sky.

This criticism may, perhaps, serve to show the general method to be used in this work. The very nature of the work prevents cut and dried plans, since original expression of the child's own ideas is the thing most to be desired. No corrections should be made which the little author does not understand perfectly, nor should the teacher insist on her ideas against his conviction regarding his own work. Always remember that self-expression is the thing to be attained. Children are, as a rule, very easily led to see their

faults if approached in the right way. Do not be in a hurry. Take time. Be willing to spend a week, if necessary, in perfecting a quatrain or a couplet. Make the work a joy to yourself and to the class.

METHOD OF PRESENTING THE QUATRAIN.

While the general method of presenting the quatrain for creative work is the same as that employed with the couplet, there are some points which will, perhaps, be made clearer if we follow the exigencies of a lesson.

The class has chosen "The Moon" as subject matter, and, moreover, has elected to take that fancy which "pretends" there is a "Man-in-the-Moon," imagining him as a jolly fellow who plays all sorts of merry pranks with the world and the sky while he is master of the heavens. A copy of the model rhythmic form employing the syllable "la" and indicating the place of rhymes by colored chalk, may be placed upon the board (this will be found in Second-Grade work under the heading "Form"), and the quatrain to be found in the same chapter entitled, "A Tragedy," may also be upon the board as a model. These two give examples of both direct and indirect attack.

With so much of preparation taken for granted we will begin the lesson.

Teacher: Now, children, we are going to write our verse to day about this merry old Man-in-the-Moon and all the pranks he plays throughout the night. How would you like to try to use for it this new form which we call the quatrain? (pointing to the models on the board.)

Class: Oh, yes! let us.

Teacher: First let us look closely at our model. How many lines has the quatrain?

Class: Four.

Teacher: And in this quatrain before you which lines rhyme with each other?

Class: The first rhymes with the third, and the second with the fourth.

Teacher: Yes, and this is the most usual rhyme-scheme for the quatrain, though I must tell you, in passing, that other schemes are sometimes employed.

Now let us read this model quatrain and clap the rhythm. (Class read and clap the quatrain.)

Teacher: Who will come and put in the bars which mark the strong impulses?

(Some child performs the task correctly.)

(Class read and clap the line again to verify the work.)

Teacher: Now let us see if we can write our song about the Man-in-the-Moon so that it shall have this form. Who will give me the first line?

Child: The moon got up one summer night.

Teacher: Good! come to the board and write it.

(The line is written, then is read and clapped by the entire class, and the child is asked to put in the bars to indicate the rhythm. The line is then verified by the reading and clapping of the entire class.)

Teacher: Now, who will give me the second line? Remember, the rhythm must be the same as that of the first line, but the last word need not rhyme with "night," because that is to rhyme with the third line.

Child: When all the world was quiet.

Teacher: Good! Come and write it.

(The child writes the line, and it is read, clapped, and bars inserted as before.)

4/4 The | moon got up one | sum - mer night
When | all the world was | quiet.

Teacher: Who will give me a rhyme for night?

Class: Light, bright, sight, fright, right, tight, etc.

Teacher: There seem to be many rhymes for "night." We should be able to say almost anything and find a rhyme to end it with. Who will give me a third line?

Class: The moon shed his silver light,
The Man-in-the-Moon is very bright,
The Moon-man said he felt just right, etc.

(The teacher has each line scanned and its rhythmic faults pointed out.)

Teacher: But I thought you were going to have the Man-in-the-Moon in a jolly mood. Now if there were a Man-in-the-Moon, what do you think he would be apt to do when he first got up?

Child: Look in the looking-glass.

Teacher: What would he use for a looking-glass?

Child: The pond.

Teacher: Good! Now who will give me a third line which will tell us that much?

Child: And looked into his looking-glass bright.

Teacher: The picture is very good. Now let us see how it claps. (Read and clap the line.) What word seems too much?

Child: Looking-glass.

Teacher: Yes, we have to say it fast to get it in time, do we not? Is there any other word for looking-glass which we can use?

Class: Mirror.

Teacher: Good! Let us substitute "mirror" for "looking-glass." All read and clap with me.

Class: $\frac{4}{4}$ "And | looked in-to his | mir-ror bright."

Teacher: Is that right in rhythm?

Class: Yes.

Teacher: You are quite satisfied with it, are you? I see one word which I think might be a little bettered. You have used the word "looked." Now when you are not quite sure what you will see and are a little shy about looking, what word might you use for "looked"?

Class: "Peeped."

Teacher: Yes, I think that is better. Now read and clap the three lines with me.

Class: "The | moon got up one | sum - mer night
When | all the world was | qui - et,
And | peeped in - to his | mir-ror bright."

Teacher: We have still to write the last line, which must rhyme with the second "qui-et"?

Class: (after some hesitation.) Diet, buy it, fry it, pry it, nigh it, try it, etc.

Teacher: It doesn't sound very easy, does it? What kind of rhyme would this be called, children?

Class: Double rhyme.

Teacher: Suppose we change the word "quiet" so that we may use single rhyme. What word of one syllable have we that means "quiet"?

Class: Still.

Teacher Yes, "when all the world was still" is a very good line to my ear. Who will give me a rhyme for "still"?

Class: Till, hill, pill, bill, will, etc.

Teacher: Very well. There are plenty of rhymes, it seems. Now give me a good line for the close of the quatrain, which ends with a rhyme for "still."

Child: The pond beside the mill.

Teacher: Excellent! We all know how the moon looks when he peeps at himself in "the pond beside the mill."

(She writes the completed quatrain upon the board.)

Teacher: Please read and clap the quatrain with me to verify our rhythm.

(Class read and clap the line ensemble.)

Teacher: Who will put in the bars in the last line and write the musical scansion? (Some child offers.)

4/4 The | moon got up one | summer night
When | all the world was | still,
And | peeped in-to his | mir-ror bright,
The | pond be-side the | mill ‖

and the class has created its first quatrain.

A more complete working out of the idea of this verse will be found in the song entitled, "The Man-in-the-Moon" in Sixth-Grade work. This further development is for advanced grades.

In Third Grade you may be satisfied to get the correct verse form and rhythm form of the quatrain. Of course there may be as many varieties of rhythm used as are possible in the single line.

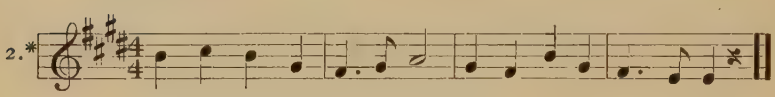
Keep such original work in this form as has merit, and give it musical setting.

RHYTHM WORK IN VERSE, EXERCISES FOR BOARD WORK FOR THIRD GRADE.

Direct attack, masculine ending. Couplets.

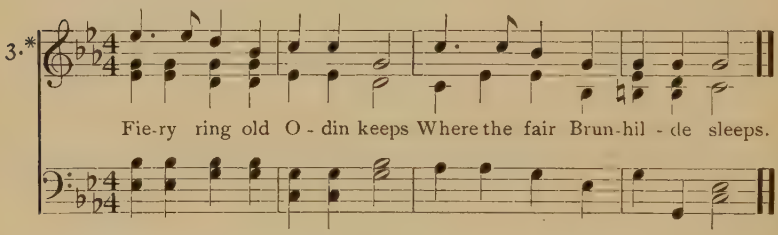
2/4 1. See the | gold - en | pump - kins | lie |
'Mid the corn - stalks | bent and | dry. ‖

2. *Speck - led | trout down | in the | brook, |
Oh, how | sil - ver | bright you | look ! ||
3. * Fier - y | ring old | O - din | keeps |
Where the | fair Brun- | hil - de | sleeps. ||
4. Bears are | nice when | made in | rugs, |
But I | should not | like their | hugs. ||



Speck-led trout down in the brook, Oh, how sil-ver bright you look !

If an accompaniment could be added to this melody giving a suggestion of the flowing water the contrast would be more marked.



Direct attack, feminine ending. Stanza of two couplets.

Arbutus.

2/4 5. In the | spring ar - | bu - tus | peep - ing |
Up a - | bove the | snow comes | creep - ing, |
Like a | fal - len | sun - set | flush - ing |
All the | for - est | with her | blush - ing. ||

Direct attack, masculine ending. Stanza of two couplets.

Cowslips.

2/4 6. Through the | mea - dows | let us | go |
Where the | yel - low | cow - slips | blow. |
They have | dared to | brave the | snow, |
Pret - ty | cow - slips | in a | row. ||

Butterflies.

7. Oh! the | pret - ty | but - ter - | fly! |
He goes | sail - ing | up so | high |
In the | bright blue | sum - mer | sky. |
Pret - ty, | paint - ed | but - ter - | fly. ||

Waves.

$\frac{2}{4}$ 8. Hear the | waves beat | on the | shore, |
Roll - ing | in for - | ev - er | more. |
Call - ing, | call - ing | loud and | strong, |
Search - ing | all the | beach a - | long. ||

Loud - er, | loud - er | hear them | cry, |
Leap - ing | chase each | oth - er | by; |
'Tis the | waves up - | on the | shore |
Roll - ing | in for - | ev - er | more. ||

NOTE:—This is two stanzas or verses of two couplets each. The same melody should fit both stanzas.

Indirect attack, masculine ending. Quatrain.

Jenny.

$\frac{2}{4}$ 9. Oh | Jen - ny | is a | bon - ny | lass.
I | love to | see her | cap and | curls.
I | watch to | see when | she shall | pass,
For | she's the | pink of | pret - ty | girls. ||

Indirect attack, masculine ending. Quatrain.

Rainbow Gold.

10. The | rain - bow | arch - es | o'er the | sky
Its | ribs of | yel - low, | green, and | red,
And | tells of | treas - ure | hid - den | nigh
The | end that | touch - es | earth, 'tis | said. ||

Direct attack, feminine ending. Stanza of two couplets.

Spring Dance.

THREE–BEAT RHYTHM.

3/4 11. Tra - la - la! | Tra - la - la! | wee birds are | sing - ing, |
Up in the | blue see the | lark swift - ly | wing - ing, |
Down in the | clo - ver the | hon - ey - bee's | hum-ming, |
Spring-time is | here and the | sum - mer is | com - ing. ||

Tra - la - la! | Tra - la - la! | trip it só | light - ly, |
Wee blos - som | lad - ies so | grace - ful and | spright-ly. |
If you should | meet with some | bur - ly old | hum - mer |
Give him a | drop of the | sweet-ness of | sum - mer. ||

Sweet Visits.

Indirect attack, masculine ending.

3/4 12. The | but - ter - flies | flit - ting a - | bout in the | sun
Go | vis - it - ing | po - sies and | sip one by | one
The | sweets all so | care - ful - ly | hid - den a - | way,
And | thus they go | sip - ping and | flit - ting all | day. ||

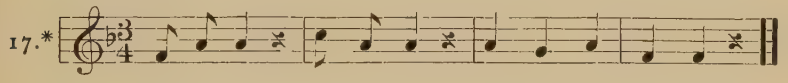
Direct attack.

3/4 13. Lit - tle Jack | Horn - er | sat in a | cor - ner. ||
14. Lit - tle Tom | Tuck - er | sings for his | sup - per. ||
15. Lit - tle Miss | Muf - fet | sat on a | tuf - fet. ||
16. Old Moth - er | Hub - bard | went to her | cup - board. ||

17. *Wil - ly boy, | Wil - ly boy, | where are you | go - ing? ||
18. Ba - by - kins, | Ba - by - kins, | are you not | sleep - ing? ||

— MOTHER GOOSE.

Direct attack.



17.* Wil - ly boy, Wil - ly boy, Where are you go - ing?

Indirect attack upon anacrusis.

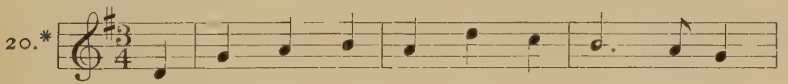
3/4 19. I | like lit - tle | pus - sy, her | coat is so | warm,
And | if I don't | hurt her she'll | do me no | harm. ||

— MOTHER GOOSE.

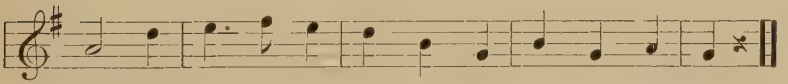
20. *There | was an old | wo - man, and | what do you | think?
She | lived up - on | noth - ing but | vic - tuals and | drink. ||

— MOTHER GOOSE.

Indirect attack.



20.* There was an old wo - man, and what do you



think? She lived up - on noth - ing but vict - uals and drink.

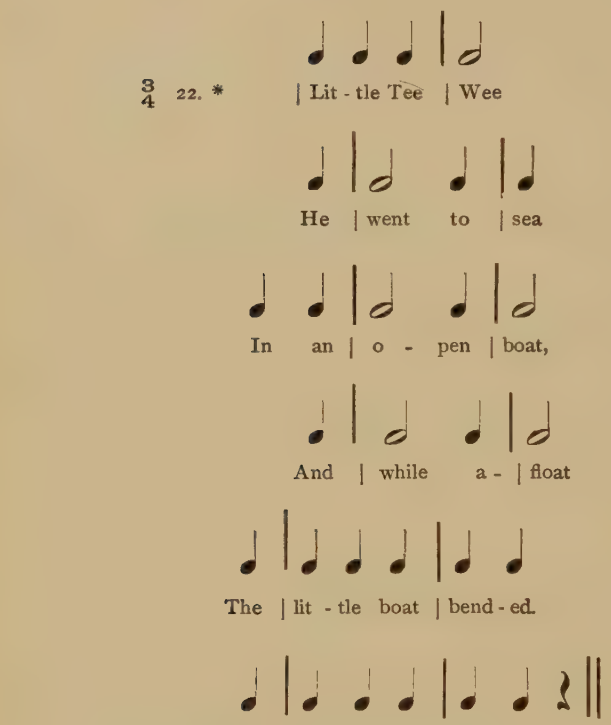
Uneven distribution of time-values in various measures.

Direct attack.

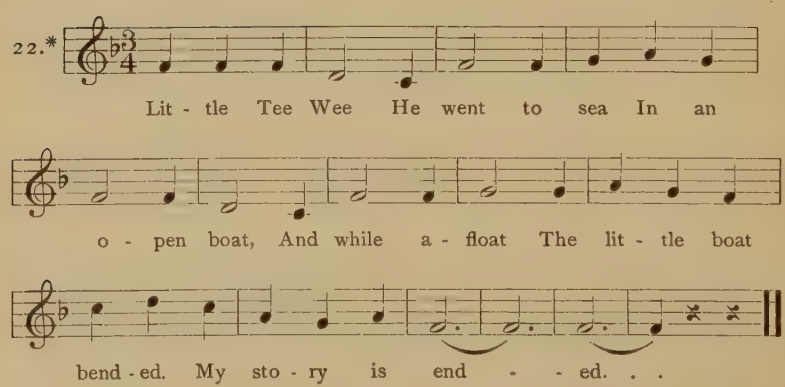
21. Good hor - ses, | bad hor - ses, | what is the | time of day?
Three o' - clock, | four o' - clock, | fare ye a - | way.

— MOTHER GOOSE.

Little Tee Wee.

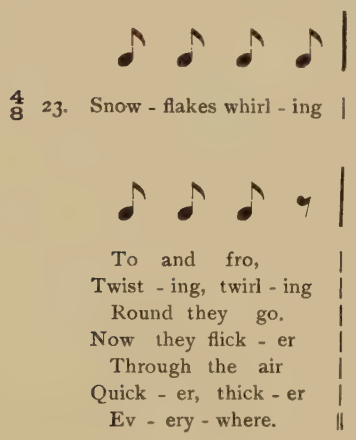


— MOTHER GOOSE.

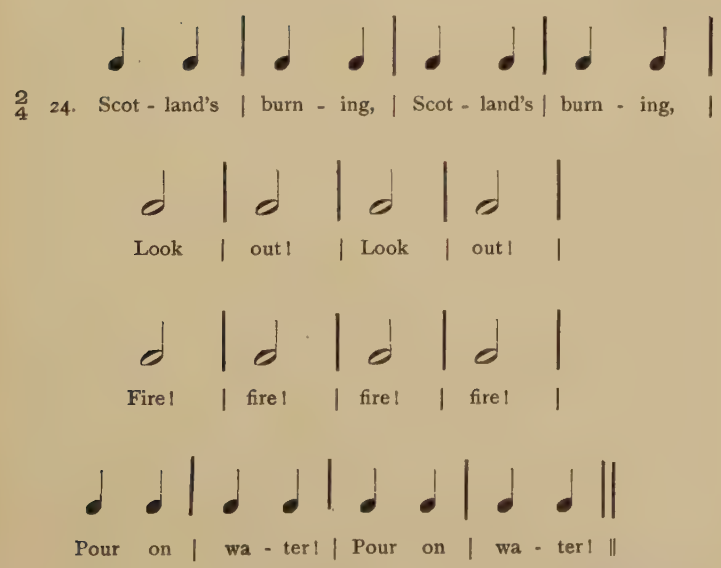


Use of weak and strong end alternately.

Snowflakes.

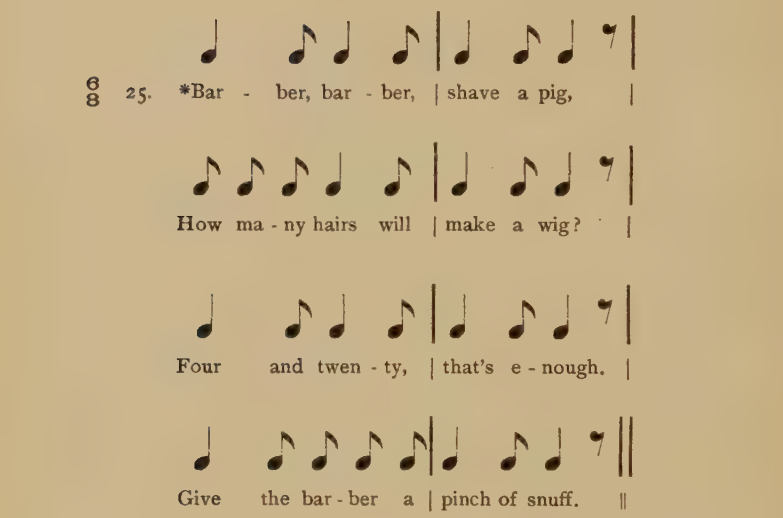


Scotland's Burning.



— MOTHER GOOSE.

Barber.



Bobby Shafto.

Sil - ver buck - les | on his knee. |

He'll come back and | mar - ry me, |

Dear Bob - by | Shaf - to. ||

or : —

Bobby Shafto.

$\frac{3}{4}$ 27. Bob - by | Shaf - to's | gone to | sea, |

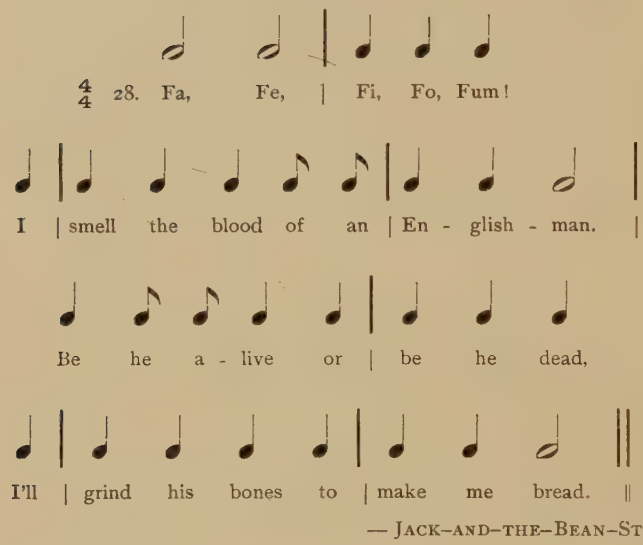
Sil - ver | buck - les | on his | knee. |

He'll come | back and | mar - ry | me, |

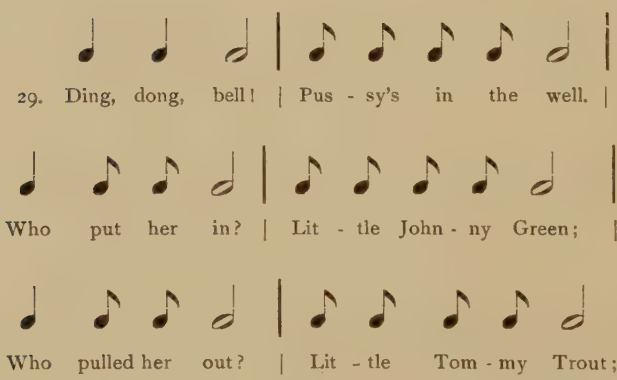
Dear | Bob - by | Shaf - to. . . | . . ||

— MOTHER GOOSE.

Fi-Fo-Fum.



— JACK-AND-THE-BEAN-STALK.



— MOTHER GOOSE.

The following examples are for scansion and for musical setting if desired.

30. $\frac{3}{4}$ Direct attack: The divided beat may well be used in this example.

Baby Dear.

Baby dear, baby dear, don't you cry.
Mother will come to you by-and-by.
Father is cutting the hay and wheat,
Mother is baking a cake to eat,
Brother is driving the cattle home
From the upland pasture where they roam.
Baby dear, baby dear, don't you cry,
Supper-time's coming by-and-by.

(This might also be set to either $\frac{2}{4}$ or $\frac{4}{4}$ time.)

The next example has three stanzas, each stanza being a quatrain with the rhyme scheme abab. It is wholly descriptive in subject-matter.

31. $\frac{4}{4}$ Indirect attack:

Winter Nights.

The wintry air is still and cold.
The snow, an airy blanket light,
Protects the seeds beneath the mould
Asleep for many a winter's night.

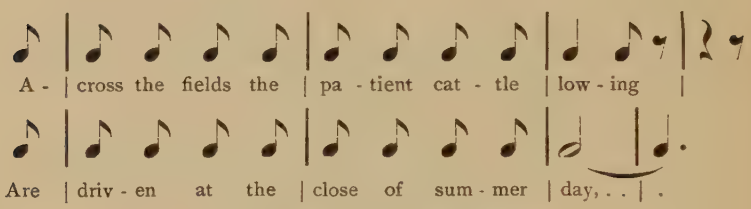
The moon sends down her silver beams,
The ice lies black upon the pond,
Like Fafnir's hoard of jewels seems
The sparkling hillside far beyond.

Half buried in the fleecy drifts
The farm-house curls its smoke on high,
And like a friendly beacon, lifts
Its lighted windows to the sky.

The next is also an example of the quatrain with the rhyme scheme abab. Notice the variety obtained by alternating the double and the single rhymes. This also is descriptive in general character. The first two lines have been scanned to show the value of the silences in the rhythmic scheme.

Sunset.

32. $\frac{2}{4}$ Indirect attack:



The foaming milk into the pails is flowing
As fragrant as the breath of new-mown hay,
The afterglow across the west is burning
With warm remembrance of the setting sun,
While cheerily the farmer, homeward turning,
Rejoices that his long day's work is done.

The next example is not intended for musical setting. Each stanza is really a couplet written in four lines. The first stanza has internal rhyme in the first and third lines.

33. $\frac{4}{4}$ Indirect attack:

A Bit of Gossip.

If black-eyed Sue were wedded to
Sweet William, what a clatter
The flower folk, for just a joke,
Might make about the matter.

The Tulip sighs to be a bride,
But nobody has Aster,
And Johnny keeps a-jumping
And a-jumping up the faster.

Poppy advises Marigold,
Which makes the Daisy merry,
For she, the witch, has just eloped
With poor old Elder Berry.

The Buttercups have all agreed
'Tis time the Phlox were fasting,
And Four-o'clocks are shocked to think
Some flow'rs are Everlasting.

Such is the gossip that I hear
This morning, — but I fancy
That she who tells me is inclined
To feats of necromancy.

RHYME WORK, THIRD GRADE

By the time the child reaches the third grade he should be able to handle couplets with either double or single rhymes easily and to set them musically in two-beat or three-beat rhythm, not using the divided beat.

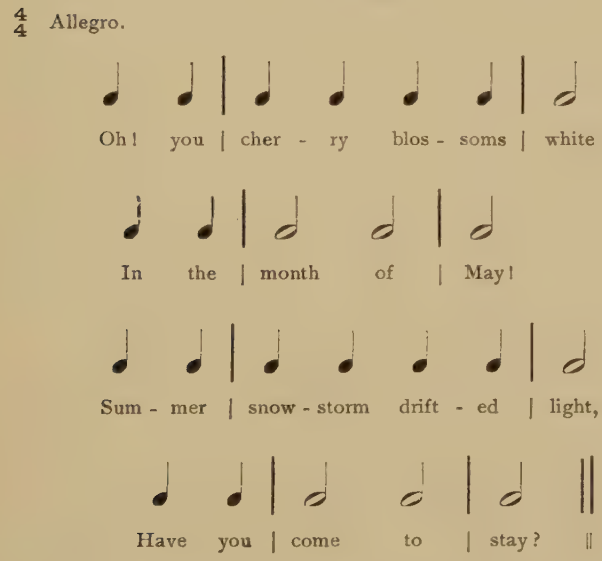
In second grade, on the rhythmic side, he learns to use four-beat and six-beat rhythm (the doubling of 2 and 3).

In third grade he learns to use the divided beat in both music and verse; on the rhyme side he becomes more familiar with the quatrain and the double rhyme.

The following lines are intended for scansion by the methods already explained.

34. Indirect attack. Quatrain:

Blossoms.



Scat - tered | earth - ward, Oh, a - | las!
Pet - als | blow a - | way.
Ev - en | blos - som - time must | pass
In the | month of | May. ||

35. Direct attack. Quatrain:

The Bottle Fly.

Allegro.

Bu - sy old Blue - | Bot - tle-Fly, ✕ |
You're a noi - sy | fel - low. — |
Why not change your | garb and try ✕ |
Waist - coats strip - èd | yellow? — |
Buz - zing Bum - ble | Bee wears one, ✕ |
They are quite the | fash - ion. — |
He will fly, if | you make fun, ✕ |
Fly in - to a | passion. — ||

SUPPLEMENTARY WORK FOR SCANSION IN THIRD GRADE.

Musical scansion for these songs may be found in "Old Songs for Young America" by Blanche Ostertag.

Pop! Goes the Weasel.
Billy Boy.
John Brown had a Little Injun.
Banbury Cross.
Yankee Doodle.
Cherries are ripe.

Use the following from Mother Goose:

Pussy Cat, Pussy Cat, where have you been?
Jack and Jill.
Little Bo-Peep.
See-saw, Margery Daw.
Humpty Dumpty.
Taffy was a Welshman.
Hey, diddle, diddle.
The Jolly Jester.
There were Three Crows.

The Sandpiper ..... *Celia Thaxter.*
The Barefoot Boy ..... *Whittier.*
Robert of Lincoln ..... *Bryant.*
In School Days ..... *Whittier.*
October's Bright Blue Weather ..... *Jackson.*
The First Snow-fall ..... *Lowell.*

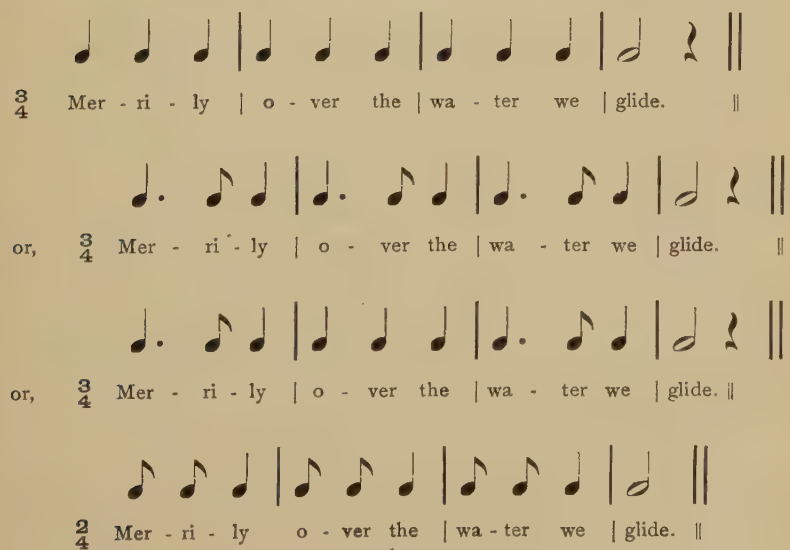
FOURTH GRADE.

INTRODUCTION TO FOURTH GRADE WORK IN VERSE.

THE use of the divided beat in verse should not be attempted until the child has a thorough knowledge of the foundation work. The fundamental rhythm of a line of verse (*i.e.* whether it has two-beat, three-beat, four-beat, or six-beat rhythm) is a matter to be determined with comparative ease and exactness, but the internal rhythm, the adjustment of time-values between the different syllables within the measure, is capable of many and various interpretations. Here the natural habit of utterance has a determining influence. People of calm and unexcitable natures naturally speak with an even modulation of the voice, both as to tune and time, while others of a more nervous and excitable habit break up their speech with jerky and uneven utterance. This difference will show plainly if the same line of verse be read and scanned in both manners.

The line: — Merrily over the water we glide, may be scanned:

Direct attack:



It is apparent that the musical composer has in this respect an advantage over the verse writer, since the musician may always indicate to his interpreter the exact rhythmic scheme which he has in mind, whereas the verse writer can only indicate his fundamental rhythm.

It is valuable, in verse composition, to get the child to indicate with exactitude the particular internal rhythm (*i.e.* arrangement of time-values within the measure) which he has in mind, partly because exact expression of any mental image is valuable training, and partly because it makes him realize, as nothing else could, the infinite variety which the English language makes possible in this particular. If he is taught the musical scansion of verse as set forth herein, he has at his command the means of expressing his idea with exactness.

The first exercises offered herein for Fourth-Grade work are intended to develop the use of the divided beat. The class should do much original work with it in the single line of verse before attempting to incorporate it in any verse form. The selections from Mother Goose rhymes which have been scanned for this year are examples of divided beat, variety in distribution of time-values, and the necessity for consideration of the time-values of silences, all of which subjects have already been treated at length in First, Second, and Third Grade work.

On the side of verse form the Fourth-Grade work considers not only the couplet and the quatrain, but also the manner in which verse writers commonly write a long couplet in four lines. The child learns to distinguish between this, which has but the second and fourth lines rhyming, and the true quatrain which rhymes all four lines, either the first with the third and the second with the fourth, or the first with the fourth and the second with the third.

All other subject matter and its manner of presentation have been already treated in this work in First, Second, and Third Grades. A class which has had thorough training in these grades should be able to create and set short lyrics of some merit. The rhythmic form and the verse forms of couplet and quatrain should be quite mastered by the end of Fourth Grade.

EXERCISES FOR FOURTH GRADE.

Single line exercises in the Divided Beat.

$\frac{3}{4}$ Indirect attack:

1. The | moth - er is | sing - ing a | lul - la - by | sweet. ||
2. The | bird - ies are | snug - gled a - | sleep in their | nests. ||
3. Oh, | joy - ous - ly | war - bles the | frol - ic - some | lass. ||

Couplet in the Divided Beat.

$\frac{2}{4}$ Direct attack:

4. Lol - li - pops! | lol - li - pops! | come and buy my | can - dy sweet, |
   Sug - ar - lipt, | hon - ey - tipt, | you will find them | good to eat. ||

Stanza of two couplets with the Divided Beat.

The Greenwood Tree.

$\frac{4}{4}$

5. Oh | come, we'll dance be - neath the | green - wood tree.
   The | moon plays hide - and - seek, the | clouds float free.
   The | stars are blink - ing hard to | try to see
   The | las - sies danc - ing 'neath the | green - wood tree. ||

The "Hickory, dickory, dock," and the original verse entitled, "The Frog," which are used in the work for this grade to illustrate the use of rests, are also examples of the divided beat.

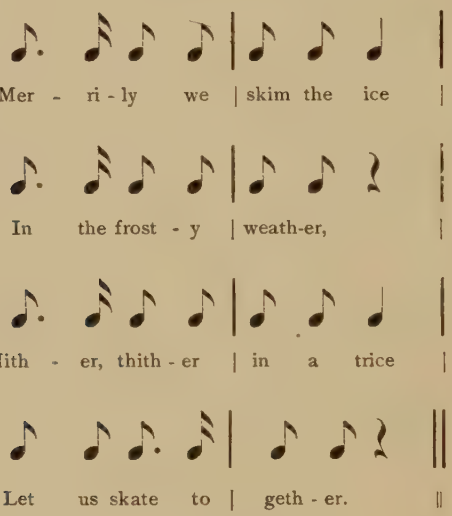
Verse Exercises in the Divided Beat.

$\frac{3}{4}$ Direct attack, weak ending:

6. Rock - a - by, | lul - la - by, | bees in the | clo - ver. ||
7. Ting - a - ling, | ting - a - ling, | hear the bells | ring - ing. ||
8. Si - lent - ly, | ten - der - ly, | dew - drops are | fall - ing. ||

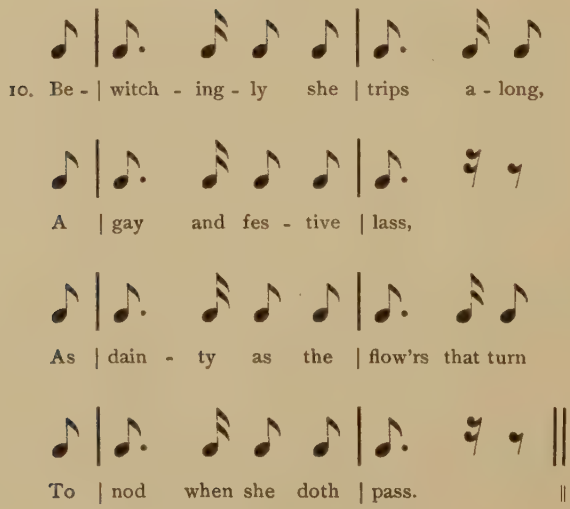
$\frac{2}{4}$ Direct attack, strong ending:

Skating.

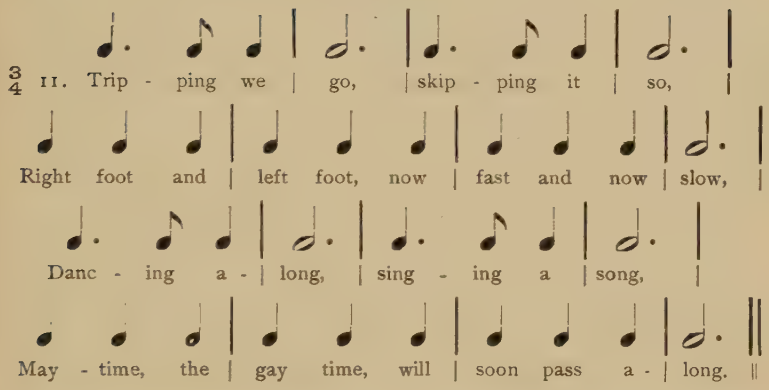


$\frac{2}{4}$ Indirect attack:

Lassie.



Dancing.

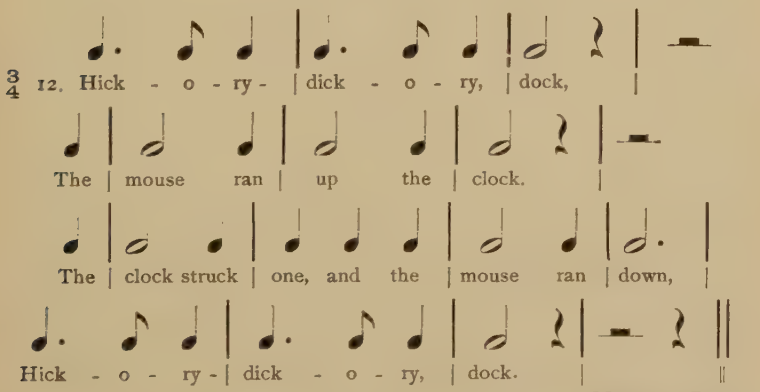


The musical method of scansion gives us an exact expression for the length of silences. Since rhythm is entirely dependent upon time, the accent mark, or bar, by marking the strong pulse, only serves to divide the whole into measures which are exactly similar in point of time, it follows that the duration of silences, or rests, is quite as important to rhythm as the duration of tone.

The recognition of the value of silences, or rests, is so instinctive in the race that any child or child's nurse will observe it unconsciously in repeating a Mother Goose rhyme.

For instance, see how important to the rhythmic scheme are the silences in the following:

Hickory-Dickory.

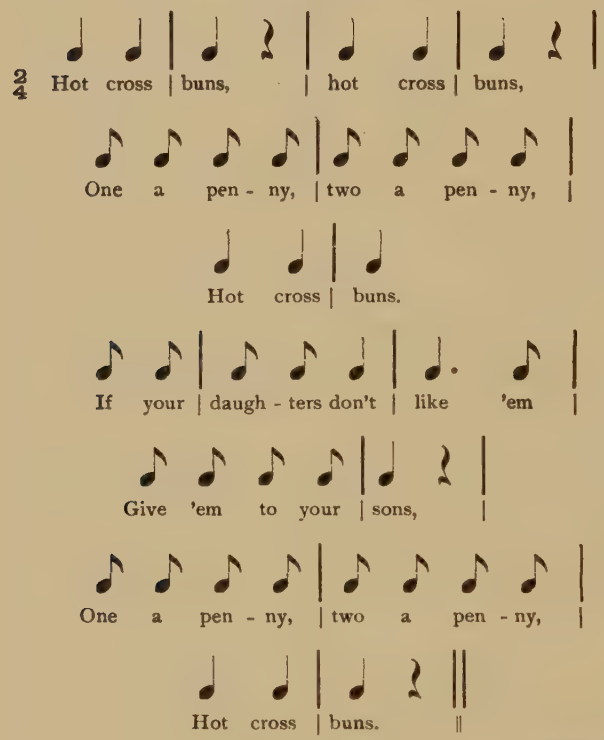


— MOTHER GOOSE.

The mind recognizes the rhythmic pulsations of the measure at the close quite as definitely as though filled by tone, and if it were given a musical setting the last measure would be given its full musical value.

13. Example:

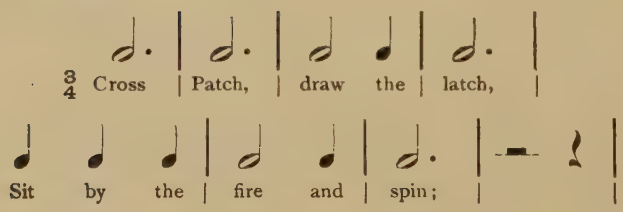
Hot-cross Buns.

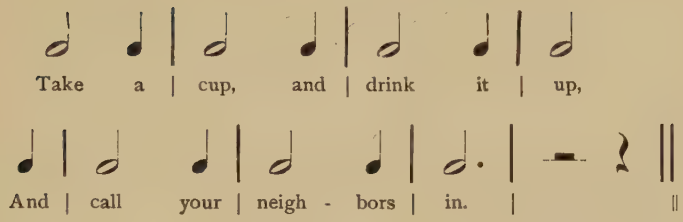


— MOTHER GOOSE.

Cross-Patch.

14. Example:

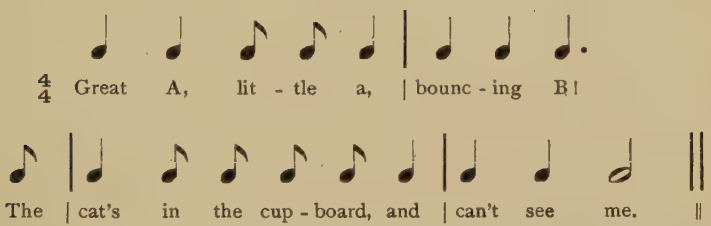




— MOTHER GOOSE.

15. Example:

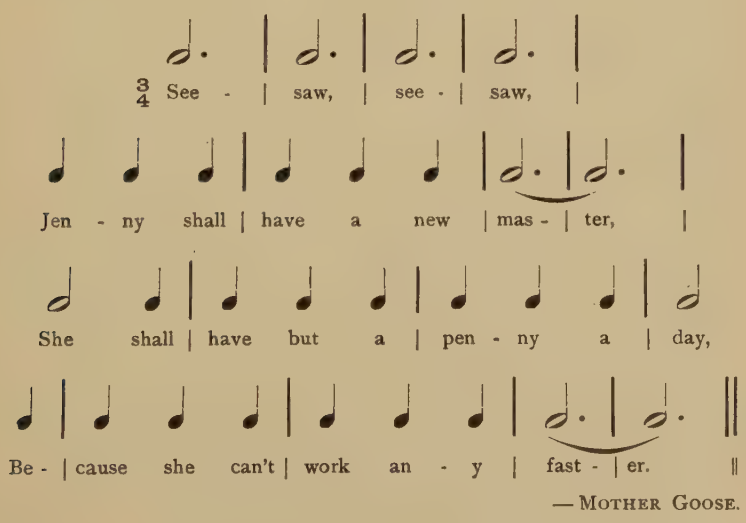
Great A.



— MOTHER GOOSE.

16. Introduce three-beat rhythm less monotonously regular in character:

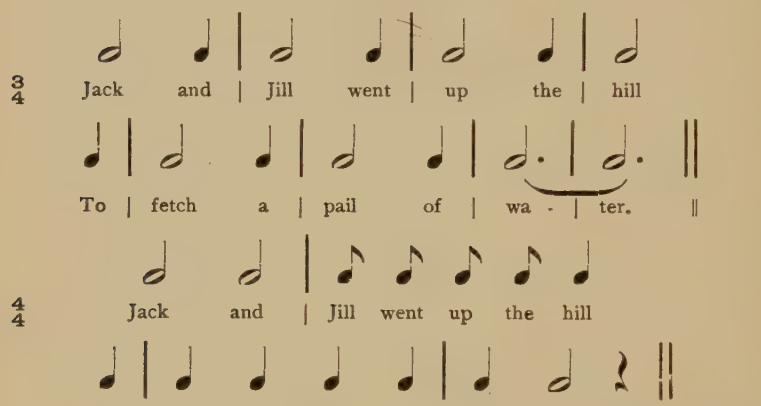
See-Saw.



— MOTHER GOOSE.

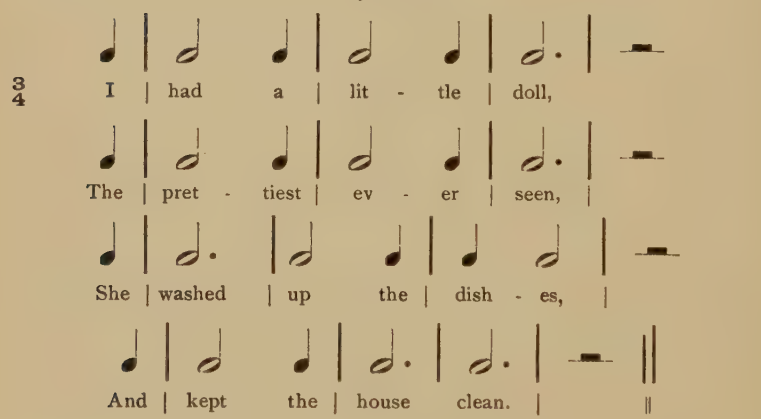
17. Show that certain phrases can be taken in two-beat or in three-beat rhythm at will:

Jack and Jill.

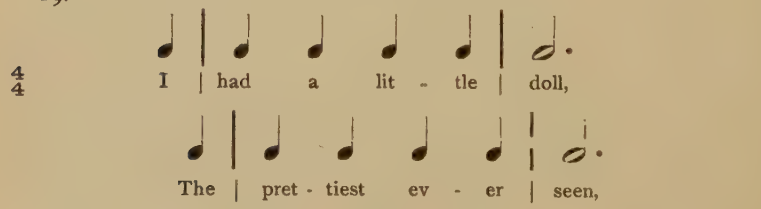


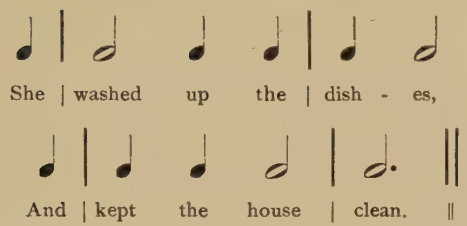
— MOTHER GOOSE.

18. *My Doll.*



19.

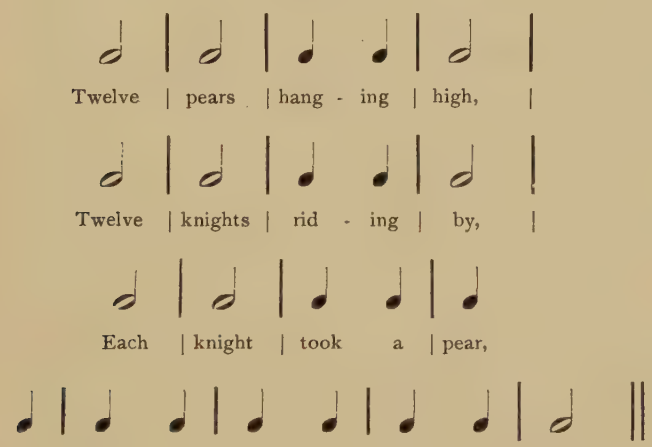




—MOTHER GOOSE.

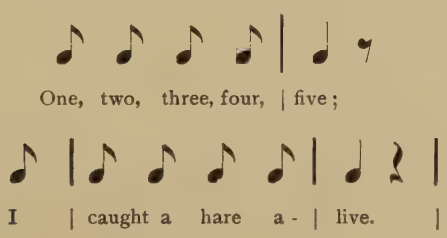
20. In the following lines the time-values are more unevenly divided within the various measures:

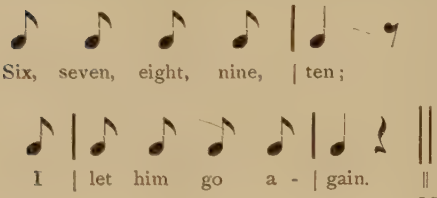
Riddle.



—AN OLD RIDDLE.

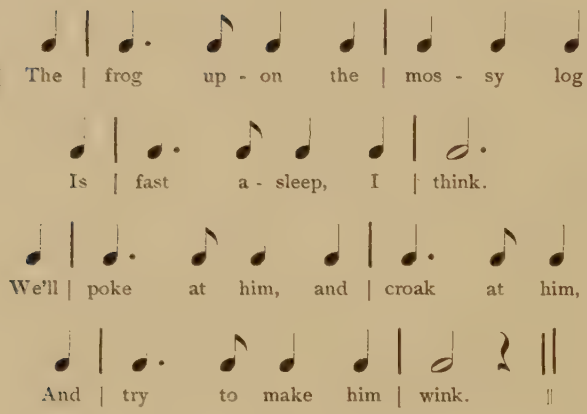
21. In the next example the time-values of the silences must be carefully observed. Notice the divided beat.





—MOTHER GOOSE.

22. *The Frog.*



EXERCISE FOR MUSICAL SCANSION.

23. *Mother Goose.*

4/4 When | good King Arthur | ruled his land
He | was a goodly | king;
He | stole three packs of | bar - ley meal
To | make a bag - pud - | ding. ||

A | bag - pudding the | king did make,
And | stuff'd it well with | plums;
And | in it put great | lumps of fat,
As | big as my two | thumbs. ||

The | king and queen did | eat thereof,
And | noblemen be - | side;
And | what they could not | eat that night,
The | queen next morning | fried. ||

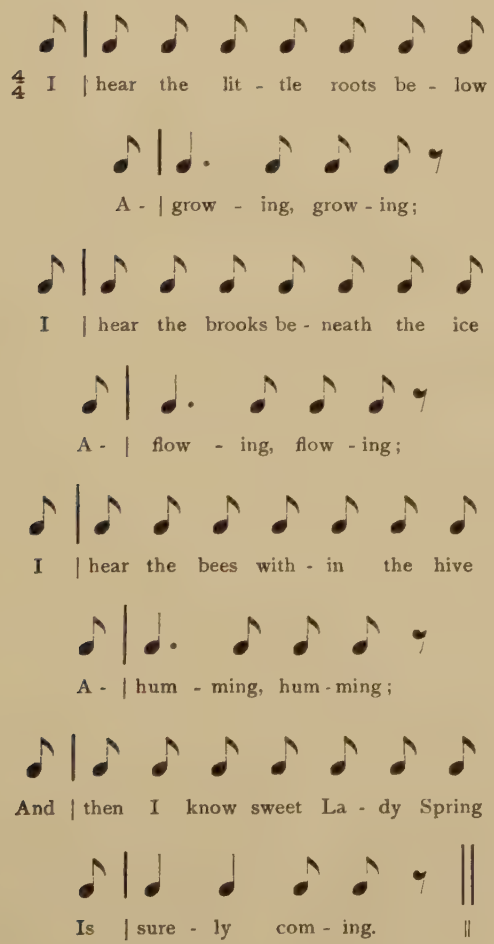
—MOTHER GOOSE.

RHYME, FOURTH GRADE.

Show the child the difference between the true quatrain and the long couplet written in two lines, and let him become more familiar with the use of double rhymes in both couplet and quatrain.

Example 24:

Lady Spring.



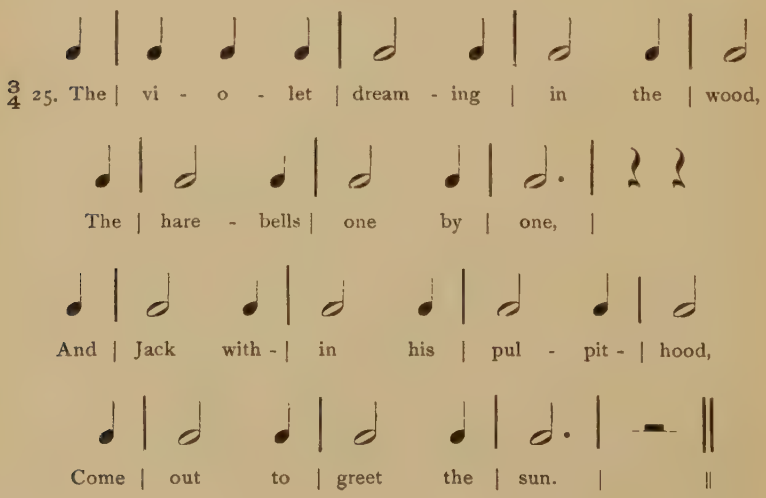
I see a mist of tender green
Upon the willow.
I see arbutus peeping from
Her snowy pillow.
I see the carpet on the hills
A - growing greener.
Oh! where is hid my Lady Spring?
Oh! have you seen her?

NOTE. — Let the children realize that this is really two couplets written in eight lines, and that it could be written equally well in four lines except for the length of the lines. Lead them to see that though we may omit rhymes on off lines we cannot omit finish rhymes.

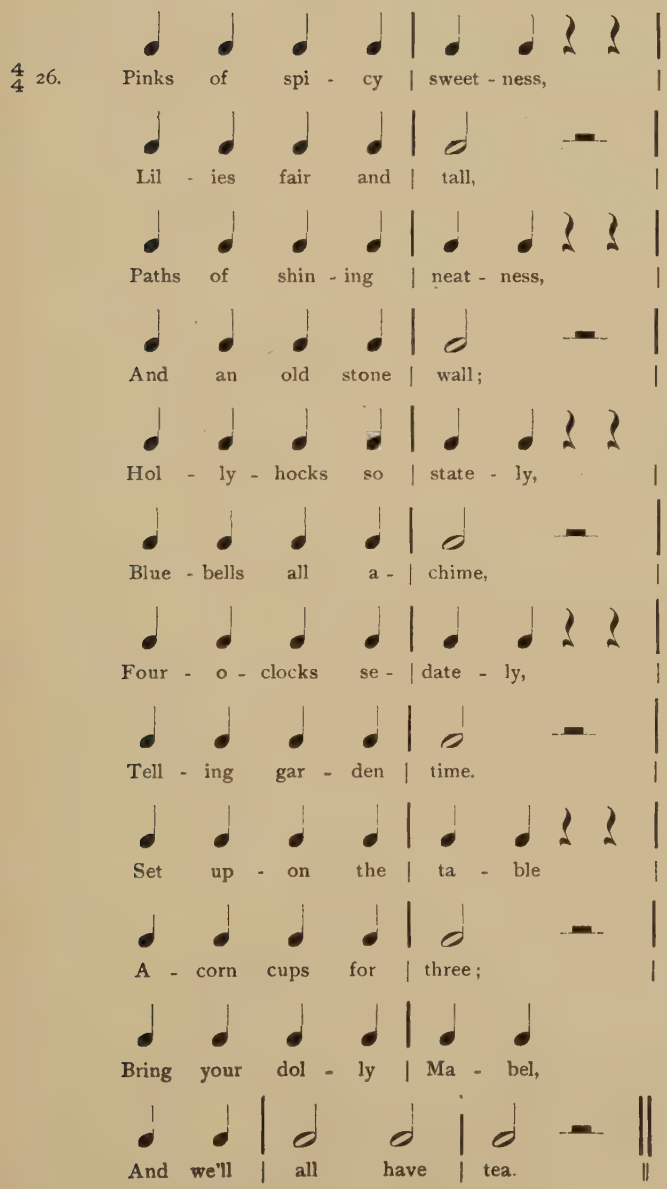
Thus we cannot say:

The violet dreaming in the wood,
The crocus in the grass,
And Jack within his pulpit-hood,
Come out to greet the sun.

For although the off lines rhyme, "wood — hood," the final line rhymes with nothing at all. But if we change the second line to rhyme with "sun" then we may have a quatrain, viz:



Four-o'clock Tea.



Use Robert Louis Stevenson's "A Child's Garden of Verses" for supplemental work in scansion. For couplets use "Happy Thought," "Auntie's Skirts," "Foreign Children," "A Thought," "Bed in Summer," "Young Night Thought," "My Shadow," "Time to Rise," "System," "The Wind" (the last couplet makes a refrain giving it a more lyric form).

For quatrains use: "Rain," "Windy Nights" (a quatrain finished off with a couplet).

"The Swing," "Where go the Boats" (a quatrain, using double rhymes on first and third lines), "The Cow," "My Bed is a Boat."

The Corn Song ..... *Whittier.*
October's Bright Blue Weather } ..... *Jackson.*
November Days ..... }
The Daffodils .... *Wordsworth.*
The Yellow Violet ..... *Bryant.*
The Finding of the Lyre ..... *Lowell.*

FIFTH GRADE.

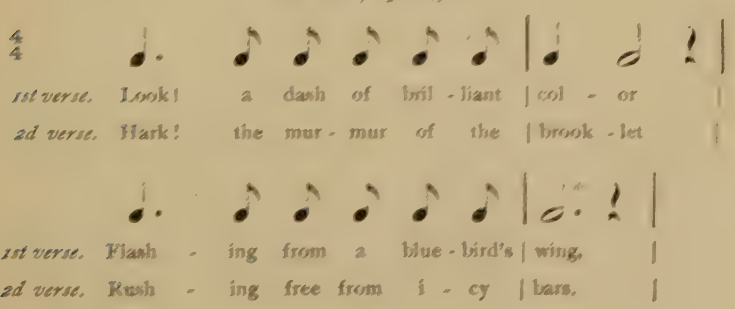
INTRODUCTION TO FIFTH GRADE WORK IN VERSE.

If the child has done the work outlined for the lower grades he is familiar with rhythmic form and some simple verse forms when he reaches Fifth Grade. The preparatory work must be thoroughly done before attempting Fifth Grade work, and a review of the work of the preceding grades will really result in a saving of time and patience in the end. The children, as a rule, learn the verse form much more easily than the rhythmic form, and this must be harked back to from time to time, even with advanced classes, if you find them making many mistakes in the rhythm. This is especially necessary in Fifth Grade, because here the child is asked for the first time to write a two-verse lyric in his own creative work. He has already scanned lyrics of two verses in the exercises, but here he creates them. In order to do this with any success whatever, the rhythmic scheme must be thoroughly understood. He must not only know the general rhythm, the fundamental rhythm, of his lines, but also the distribution of time-values in each and every measure, for it is apparent that whatever plan is adopted in the first verse must be rigidly adhered to in the others.

Compare, in the following example, the distribution of time-values in the first and second verses. This is a two-stanza song of two couplets to the stanza written for convenience in eight lines.

Direct attack:

Welcome, Spring!



1st verse. Hear him trill - ing out his | glad - ness, |
2d verse. On it dan - ces to the | mill - pond, |

1st verse. When he once be - gins to | sing. |
2d verse. Where it drinks the sil - ver | stars. |

1st verse. Look ! the yel - low of a | cro - cus |
2d verse. List ! the woo - ing of the | South Wind |

1st verse. Peep - ing shy - ly thro' the | snow, |
2d verse. To a but - ter - fly a - | wing. |

1st verse. With these mes - sen - gers ap - | pear - ing |
2d verse. Then our hearts sing out a | wel - come |

1st verse. Bur - ly Win - ter soon must | go. ||
2d verse. To the com - ing of the | Spring. ||

This song illustrates several points :

First : The use of the divided beat.

Second : The freedom of the verse writer to put as many or as few words in a measure as he chooses, provided he makes the *sum of the time-values in any given measure equal to the sum of the time-values in every other measure.* In this song six syllables are balanced against one and two syllables alternately throughout.

Third : The direct attack gives a dash and go, a suddenness of attack for the singer, which helps to picture the freshness of the springtime.

Fourth : The arrangement of time-values corresponds exactly measure for measure in the first and second verses. Therefore the same melody should easily fit the two stanzas.

Fifth : Exclamations in the first stanza which would naturally call for sudden effects in the musical setting are matched by exclamations in corresponding measures of the second stanza, so that a musical

effect which in one line is proper and effective is not nullified in the corresponding lines of the second stanza.

If the lyric were so written that the first phrase in the second stanza ran, "When the brooklet murmurs onward," the line would fit perfectly well into the rhythmic scheme, yet the musical setting which would suit, "Look! a dash of brilliant color," would be likely to be quite unfit for, "When the brooklet murmurs onward," giving, as it would, too much importance to the word "when." More than this, it is easy to see that the dashing musical effect which would suit the original line would not set off the peaceful quiet which the suggested line would picture. This close relationship between the two stanzas must be carefully watched wherever the two stanzas are to be sung to the same melody. Of course this is not necessary where the verse is not intended for musical setting, nor where the setting is to be different for different stanzas, but in the short and simple lyric, where two or three stanzas are sung to the same melody, it is imperative that the musical effect be kept constantly in mind.

There are two other points worthy of notice in songwriting. However carefully you may harmonize your two stanzas you may find, when the musical setting is made, that a melody will fit one phrase charmingly and the other not at all. It may bring a harsh consonant in a place of prominence, or a closed vowel on a high note, or a dozen other things which are not pleasing to the ear. In these cases either the melody or the words must be changed, and no effort should be spared to bring the two into perfect accord. This should be carefully developed from Fifth Grade on through Sixth, Seventh, and Eighth Grades, and if the verse is used as is here intended, in conjunction with the musical work, the children will gradually learn to *feel* the delicate adjustments almost before they have thought the "why."

The second point for more careful consideration is a nice choice of words. This is not to be taught by rules and regulations. It can only be cultivated by calling attention, in all their work in English literature, to the choice of words displayed by the masters of our mother tongue. If this be persisted in with patience, and a little of the digging into roots of words which Ruskin so often advises be practiced, the child will grow to appreciate those nice distinctions, those picturesque qualities in words which make them plastic material in skillful hands. A hint of this choice in words may be had by com-

paring the line "Flashing from a bluebird's wing" with a possible line, "*Coming* from a blue-bird's wing." Would not the line, "Hear him trilling out his gladness," lose something if "trilling" be changed to "singing," and does not the line "Rushing free from icy bars" become less picturesque if "running" or "flowing" be substituted for "rushing"? This choice of the right word is a matter of individual taste and cannot be dictated, but the feeling for words full of color, motion, and vitality may be cultivated at a comparatively early age.

The child has had $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, and $\frac{3}{8}$ rhythms in simple arrangements. In Fifth Grade he will grow more familiar with the many variations in distribution of time-values within the measure, and learn to use the rest more freely. In verse forms he has become familiar with the simple couplet, the verse of four lines made up of two couplets, the verse written in four lines, without rhyme on the off lines (which is really a long couplet broken into four lines), and with the quatrain with the rhyme scheme abab. He has also had an occasional stanza made up of quatrain and couplet together.

He is now ready for more complicated verse forms, and an effort has been made to find for this use selections from the masters of English poetry which are simple enough to fall within the child's ken, so that he may, even unawares, make early acquaintance with the great poets.

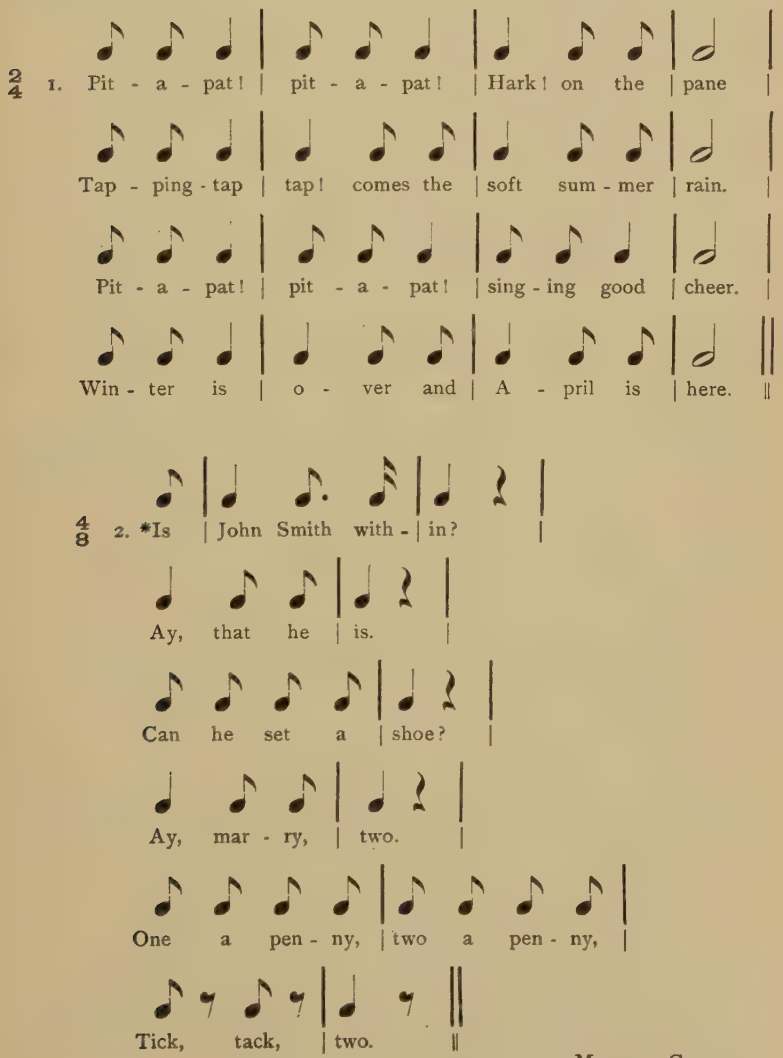
The selections from Mother Goose are inserted for their rhythmic value, for Sidney Lanier says, "The most complex rhythms of our language . . . are to be found in Mother Goose, and in the works of our greatest poets."

The original verses are for the purpose of showing some particular rhythm or rhyme scheme and will furnish material for musical setting by the class. The child should by this time be able to compose original verses for most of his exercises in musical setting. We would suggest that, whenever an advanced class finds difficulty in doing the work planned herein for its own grade, a short review of the foundation work be taken as technical exercise until self-expression comes freely. Hereafter no division will be made between the rhythm work and the rhyme work, as each selection will be studied from both view-points.

Those exercises marked with a star should be given musical setting by the class.

EXERCISES FOR VERSE WORK FOR FIFTH GRADE IN RHYTHM, RHYME, AND FORM.

Notice the irregular distribution of time-values and the divided beat.



— MOTHER GOOSE.

2/4 3. *Cock - a - doo - dle | doo!

My | dame has lost her | shoe.

My | mas - ter's lost his | fid - dling stick,

And | don't know what to | do. ||

— MOTHER GOOSE.

The Brownie.

4/4 4. *You | know I am a | Brown - ie,

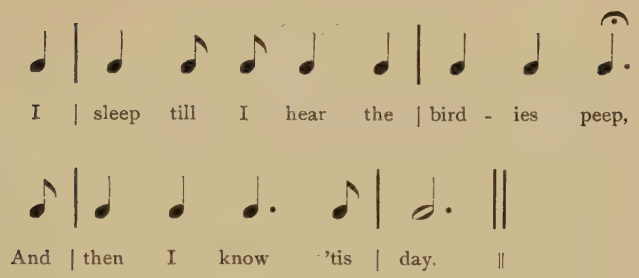
I | come on Hal - low - | e'en.

My | home is in the | oak - tree,

A - | mong the leaves so | green.

I | scam - per in the | branch - es,

Where | squirrels and bird - ies | play,

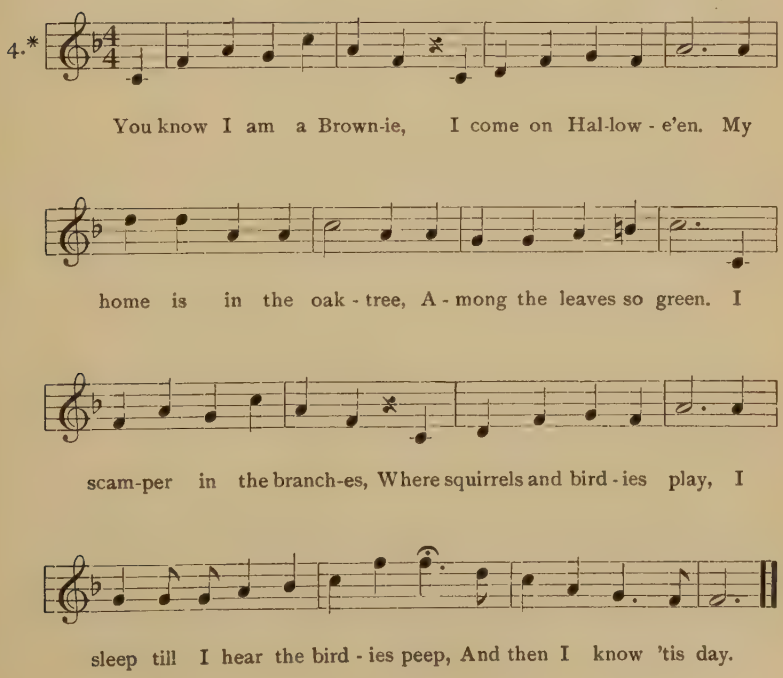


— DOROTHY RILEY.

EXAMPLE OF DIVIDED BEAT AND VARIETY IN DISTRIBUTION OF TIME-VALUES.

The Brownie.

D. R., 6 years.



Christmas Carol.

4/4 5. *Christ - mas bells are | ring - ing, ring - ing, |
Hap - py chil - dren | sing - ing, sing - ing, |
Christ is born to - | day, |
Christ is born to - | day. ||

— DOROTHY RILEY.

Note that the word *day* in the last two lines fills the measure.

The Telegraph.

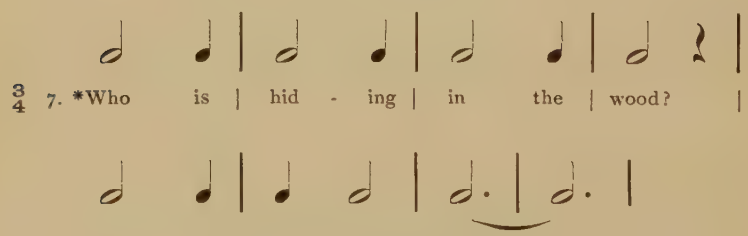
4/4 6. *The | tel - e - graph key goes | click! click! click!
The | of - fice clock goes | tick! tick! tick!
And | as they play this | game all day,
I | wonder what they | say. ||

— DOROTHY RILEY.

Note that the first two syllables of "telegraph" must be given the time-value of eighth notes. The final word "say" has time-value equal to a half note, the measure being completed by a quarter rest.

Direct attack:

Pussy Willow.



Pus - sy, | Pus - sy | Wil - | low, |
In her | fuz - zy | gray - ish | hood,
Pus - sy, | Pus - sy | Wil - | low. |
First her | coat was | shin - ing | brown, |
Then she | wore a | gray silk | gown. |
She and | Spring have | come to | town, |
Pus - sy, | Pus - sy | Wil - | low. ||

— DOROTHY RILEY.

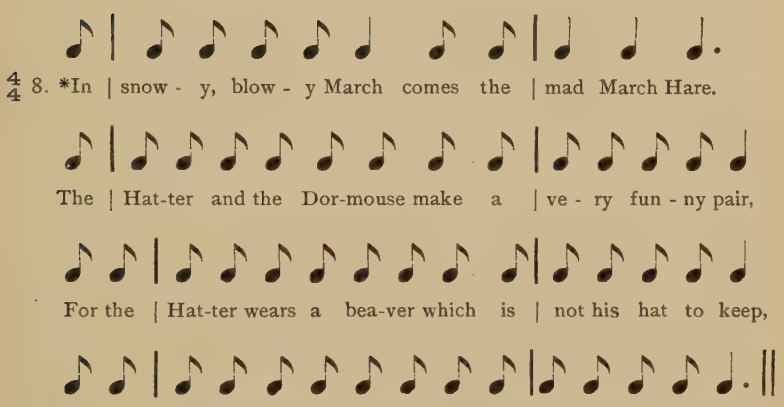
Indirect attack:

Example of Divided Beat.

The Mad Tea-Party.

(After Alice in Wonderland.)

One Stanza.

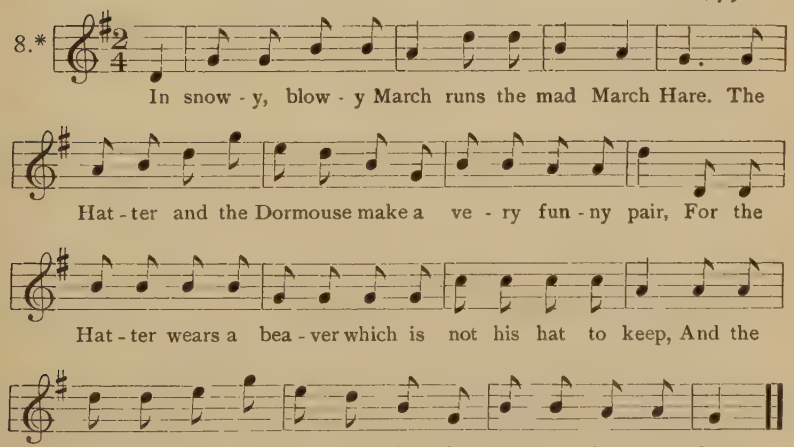


— Dorothy Riley.

Example of Divided Beat.

The Mad Tea-Party.

(After Alice in Wonderland.) *D. R., 7 years.*



Example of Irregularly Divided Beat.

Direct attack:

The Grasshopper and the Ant.

(After Æsop.)

4/4 9. *Grass - hop - per Green he sits and sings

All | day out on the lawn;

His | legs he rubs a - gainst his wings,

Till, | when the sum - mer's gone,

He | asks the Ant to loan him wheat

That | he may have a bite to eat. |

Grass-hop - per Green must hun - gry go,

A - | las! must hun - gry go. ||

— Dorothy Riley.

The word "Grasshopper" is represented in the musical scansion by a triplet having the time-value of one beat in the measure.

Grasshopper Green.

D. R., 8 years.

9.*

Grass-hop-per Green he sits and sings All day out on the

lawn; . His legs he rubs a-gainst his wings, But when .

the summer's gone, . He asks the Ant to give him wheat, That

he may have a bite to eat. Oh, Grass-hop-per Green must

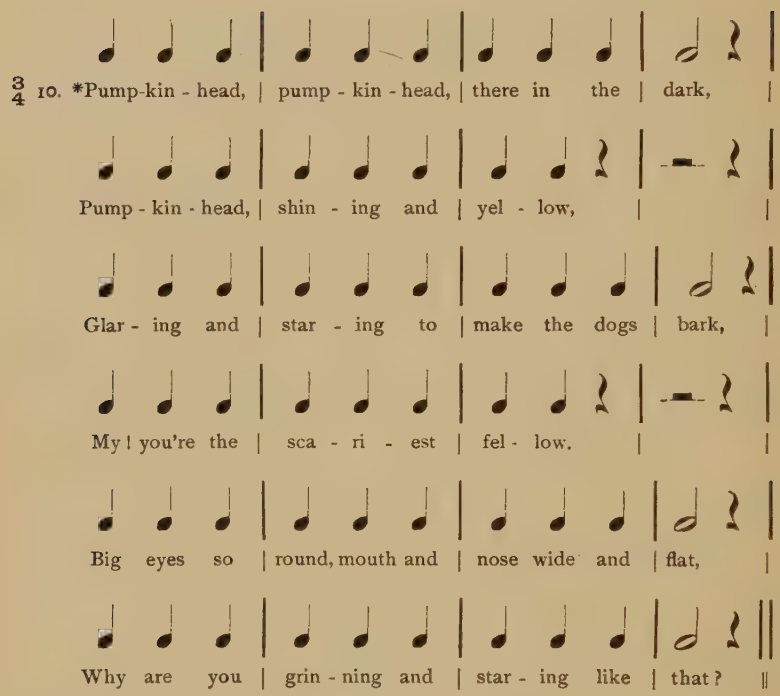
hun-gry go, A-las! . . must hun-gry go. .

NOTE. — This is a good illustration of unusual freedom in rhythmic concept. The large swing of the rhythm given by the long holds is effective in lifting the little lyric out of an obvious cut and dried scansion. as may easily be seen by singing it, leaving out the measures with half-notes.

Two verse forms follow in which quatrains and couplets are used together in the stanza. The first, "Jack-o'-Lantern," is a quatrain rounded off with a couplet; the second, "My Dolly," is a couplet with a quatrain added having the rhyme scheme abab. Both make use of double and single rhymes.

Direct attack:

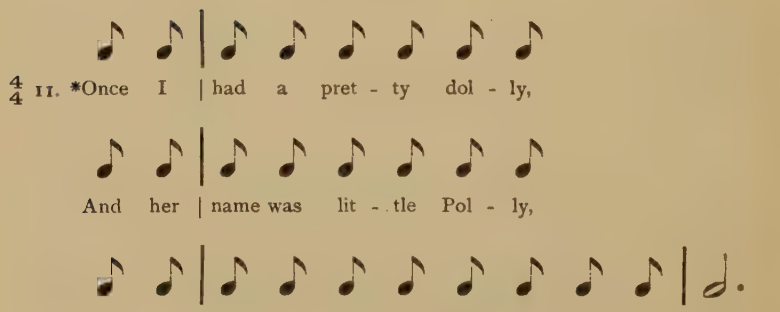
Jack-o'-Lantern.

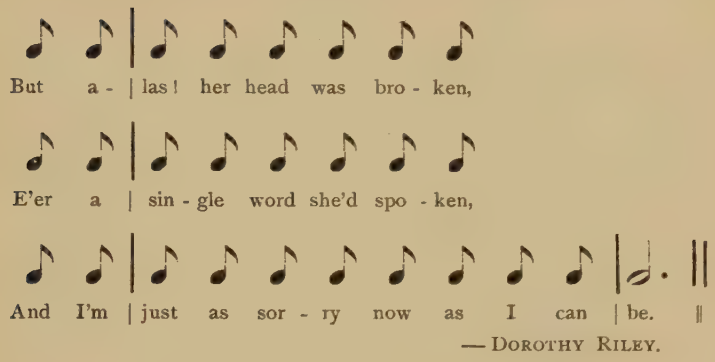


EXAMPLE OF DIVIDED BEAT.

Allegro.

My Dolly.

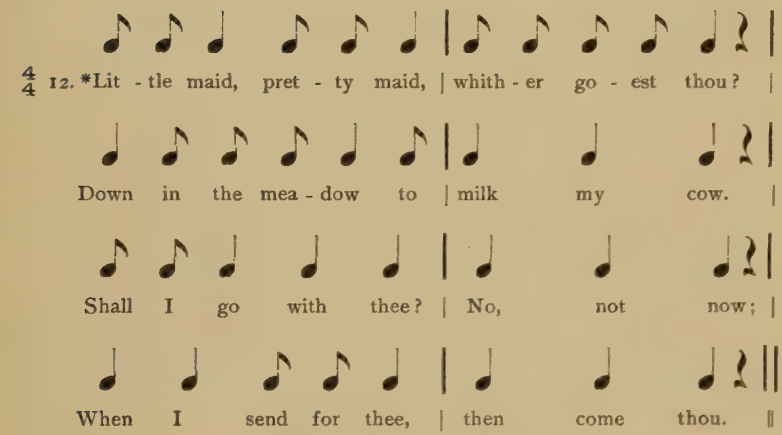




— DOROTHY RILEY.

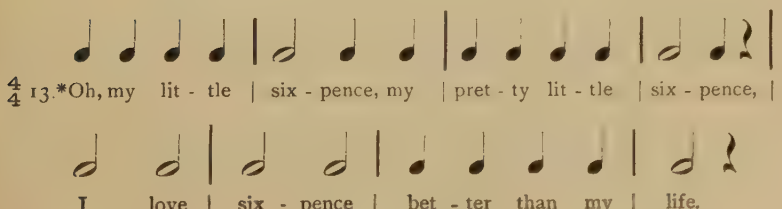
EXAMPLE OF DIVIDED BEAT.

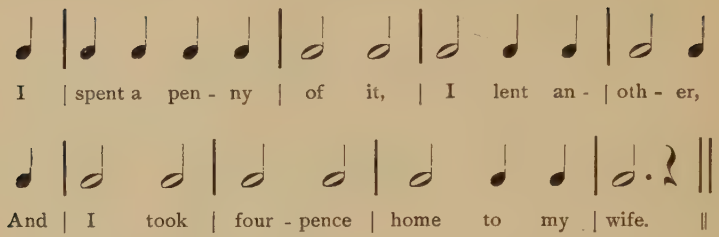
Little Maid, Pretty Maid.



— MOTHER GOOSE.

The Jolly Jester.





Oh, my lit - tle | four - pence my | pret - ty lit - tle | four - pence, |
I love | four - pence | bet - ter than my | life.
I | spent a pen ny | of it, | I lent an - | oth - er,
And | I took | two - pence | home to my | wife.||

Oh, my lit - tle | two - pence, my | pret - ty lit - tle | two - pence, |
I love | two - pence | bet - ter than my | life.
I | spent a pen - ny | of it, | I lent an - | oth - er,
And | I took | noth - ing | home to my | wife. ||

Oh, my lit - tle | noth - ing, my | pret - ty lit - tle | noth - ing, |
What will | noth - ing | buy for my | wife? |
I have | noth - ing, | I spend | noth - ing, |
I love | noth - ing | bet - ter than my | wife. ||

— MOTHER GOOSE.

Notice that all the verses except the last have the same rhythmic plan. The last verse requires a little different scansion.

My Top.

ONE STANZA.

6/8 14. * My | top it spins up - | on the ground,
And | whirls and whirls and | whirls a - round.
It | sings a lit - tle | hum - ming tune
As | la - zy hon - ey | bees in June
Do | hum a - round a | clo - ver top,
A - | suck - ing ev' - ry | hon - ey drop
Till, | rich with sweets, at | last they stop,
And | so does my new | spin - ning top.||

A Sail.

TWO STANZAS.

6/8 15. *Then | hoist the main - sail | to the breeze,
We'll | point the prow in - | to the foam,
We'll | scud a - cross the | swell - ing seas,
To | for - eign lands we'll | roam, we'll roam.||

We'll | lunch in far - off | Sand -wich Isles
On | muf - fins from the | bread-fruit tree.
We'll | sail a - way for | miles and miles,
And | home a - gain in | time for tea.

Secrets.

4/4 16. *Pret - ty, curv - ing | shell of pink, 𝄽 |
You could se - crets | tell, I think, 𝄽 |
How the mer - men | flap their tails 𝄽 |
Rid - ing on the | backs of whales. 𝄽 ||

How the mer - maids comb their hair,
What is used for deep - sea fare,
What the dol - phins learn at school,
How they keep e - qua - tors cool.

Wheth - er fly - ing fish have wings,
What's the song the mer - maid sings.
Does the saw-fish saw the wood?
Are sea-urchins ev - er good?

I would like so much to know
What you mur - mur, mur - mur so.
You could se - crets tell, I think,
Prett - y, curv - ing shell of pink.

Mary, Quite Contrary.

In giving this musical setting, the first and second stanzas may be set to the same melody, but the double rhymes in the third and fourth make it necessary to change the setting. A good effect might be obtained by changing to the minor mode.

2/4 17. *Ma - ry, | hoe - ing | sil - ver | bells 𝄽 |
In your | gar - den | bed, 𝄽 | 𝄽 𝄽 |
How's your | crop of | pret - ty | maids? 𝄽 |
"Ve - ry | good," she | said. 𝄽 | 𝄽 𝄽 ||

Then I tried to cap - ture one,
But the sil - ver bells
Rang a - larm, and Mary said,
" Pick the cock - le shells."

Home she sent me load - ed with
Cock - le shells a - plen - ty;
Maid - ens - in - a - row, they laughed,
All the two - and - twen - ty.

Don't you think she un - der - stood,
Smil - ing, sau - cy Mary?
Yes, in - deed! Of course she did.
She was just con - tra - ry.

Ode.

$\frac{4}{4}$ 18. Quatrain with rhyme scheme abab except in the first stanza. Sung in the Town Hall, Concord, July 4, 1857.

O | ten - der - ly the | haugh - ty day
Fills | his blue urn with | fire: ✗ ✗
One | morn is in the | migh - ty heaven,
And | one in our de - | sire. ✗ ✗||

The can - non booms from town to town,
Our pul - ses beat not less,
The joy-bells chime their tid - ings down,
Which chil - dren's voices bless.

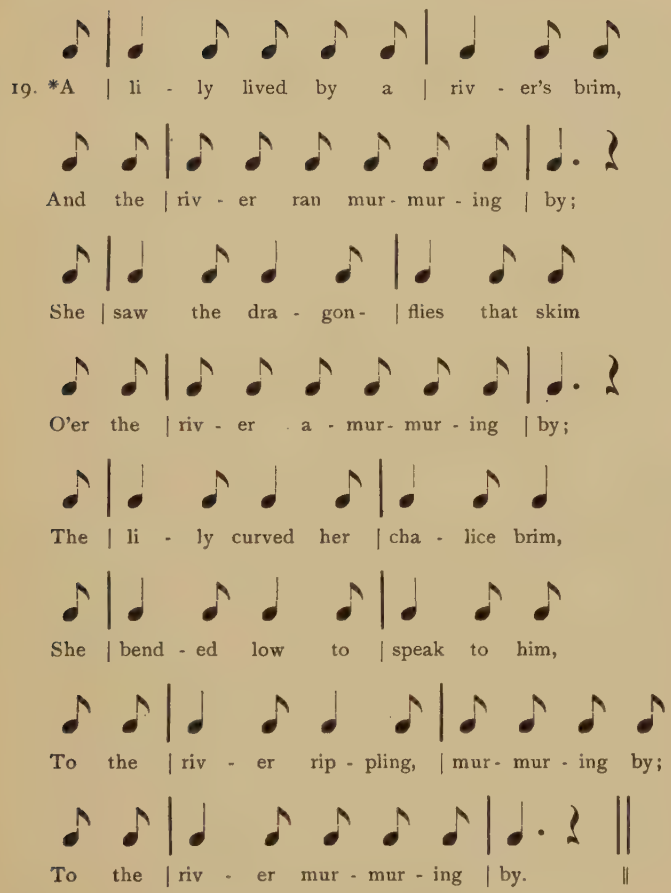
For He that flung the broad blue fold
O'er man - tling land and sea,
One third part of the sky un - rolled
For the ban - ner of the free.

For He that work - eth high and wise,
Nor paus - es in His plan,
Will take the sun out of the skies
Ere free - dom out of man.

— EMERSON.

The last line of the third stanza requires the time of two eighth notes on " For the."

The River.



THE LONG COUPLET BROKEN INTO FOUR LINES.

As example of the long couplet divided into four lines present Longfellow's

The Children's Hour.

6/8 20. Be - | tween the dark and the | day-light
When the | night is be - gin - ning to | low - er,
Comes a | pause in the day's occu - | pa - tions
That is | known as the chil - dren s | hour.‖ etc.

What Do They Say?

(*Quatrain abab.*)

$\frac{4}{4}$ 21. *What do all the | grasses say ⤫ |
Whispering to the | trees, ⤫ ⤫ ⤫ |
While they gently | swing and sway, ⤫ |
Bending to the | breeze? ⤫ ⤫ ⤫ ||

What do all the | flowers say ⤫ |
As they nod and | glance? ⤫ ⤫ ⤫ |
Are they singing: | "It is day, ⤫ |
Come, Sir Wind, and | dance"? ⤫ ⤫ ⤫ ||

What do all the | birdies say ⤫ |
As they warble | clear? ⤫ ⤫ ⤫ |
Are they singing, — | "Lo! 'tis May, ⤫ |
Summer's almost | here"? ⤫ ⤫ ⤫ ||

Suggestions for further work in scansion.

The Huskers . . . . . *Whittier.*
Pegasus in Pound . . . . . *Longfellow.*

Selected portions from

The Birds of Killingworth . . . . . *Longfellow.*
To a Dandelion . . . . . *Lowell.*
Winter } from "The Vision of Sir Launfal". . . . . *Lowell.*
June }

SIXTH GRADE.

INTRODUCTION TO SIXTH GRADE WORK.

In Sixth Grade there is no new material used on the rhythmic side, but some new verse forms are studied and should be used in the creative work.

The quatrain with the rhyme scheme abba is presented in quite the same manner as the more usual form. It is understood that the class has by this time attained some facility in the couplet and the quatrain abab. The difference in the newer form is that the sense of the stanza, or at least its effect, is held back until the end of the last line. It gives a more "legato" effect to the verse, and is therefore valuable where a more dreamy or a pensive subject is to be treated.

The verse form with the rhyme scheme abab, as in Fitzgerald's "Rubáiyát," is not more difficult to handle than the quatrain when the child understands the form. This again is presented in the same manner as are the earlier examples in Fifth-Grade work. In introducing all these forms to the child make him very familiar with what others have done in a given form before you ask him for creative work in that form.

Review rhythm and its possible variations as illustrated in the work for some of the lower grades whenever you find that your class is dull in its appreciation of rhythm.

Tennyson's "The City Child," and Longfellow's "Christmas Bells," in the year's work for this grade, are beautiful illustrations of exact coincidence in two stanzas of distribution of time-values in corresponding measures, and "The City Child" is an especially lovely example of melody of line.

It is expected that the creative work of the class will be sufficient to furnish most of the material for musical setting. Suggestions at length regarding the creation of the lyric of two or more stanzas will be found in the "Introduction to Fifth-Grade Work" in this volume.

[1] The designation of various rhyme schemes in the order of their rhymes, using the letters of the alphabet as symbols, is borrowed from Hiram Corson's "Primer of English Verse." The symbol abab shows plainly that the first and third and second and fourth lines rhyme.

EXERCISES FOR VERSE WORK IN SIXTH GRADE.

In Rhythm.

The general principles of rhythmic form and melodic flow are now pretty well understood by the child, and he may properly be introduced to some of the nicer effects in versification.

He is already familiar with the quatrain having the rhyme scheme abab, and is ready for the quatrain with the rhyme scheme abba. Let him see that while the former, by its closer rhyme relation, cuts the verse into very definite stanzas, the latter gives a more flowing line, insisting less on the unit of the stanza and binding the whole poem more closely together.

Use as models the following excerpt from "In Memoriam":

(*Rhyme Scheme Abba.*)

I hear the noise about thy keel;
I hear the bell struck in the night;
I see the cabin-window bright;
I see the sailor at the wheel.

I hold it true, whate'er befall;
I feel it when I sorrow most:
'Tis better to have loved and lost
Than never to have loved at all.

— TENNYSON.

"The Deserted Garden," by Elizabeth Barrett Browning, is written in this stanza.

The Fairy Ring.

$\frac{4}{4}$ 2. I | know a place where | vio - lets blow,
And | light - ly lift their | dain - ty heads
From | sleep up - on their | mos - sy beds,
When | Spring has put a - | way the snow. ||

I | know a place where | rob - ins nest,
All | hid so co - si - | ly from view,
That | I am sure un - | less you knew
The | se - cret, you could | ne'er have guessed. ||

I | know where ferns curl | up their fronds,
I | know where cow - slips | hide their gold,
And | where spring - water | clear and cold
Rocks | li - ly - pads in | li - ly ponds. ||

But | oh! I've still to | find the place
Where | fai - ries fold their | flash - ing wings,
And | dance a - bout their | fai - ry rings,
Till, | wrapt in clouds of | cob - web lace,
Fair | Queen Ti - ta - nia | shows her face
I | can - not find *that* | place.
Oh, no! I | can - not find *that* | place. ||

NOTE. — It will be necessary to set the last stanza a little differently from the others, and it may be necessary to repeat the words "I can - not find that place" to fill out the musical form. This addition to the end of the song will be in the nature of a short coda.

The Whisper.

$\frac{4}{4}$ 3. The | last lone leaf from | off the trees
Has | whirl - ed to rest up - | on the ground
Where | sis - ter leaf - lets | curl - ed and brown - ed
Lie | tost a - bout by | fick - le breeze. ||

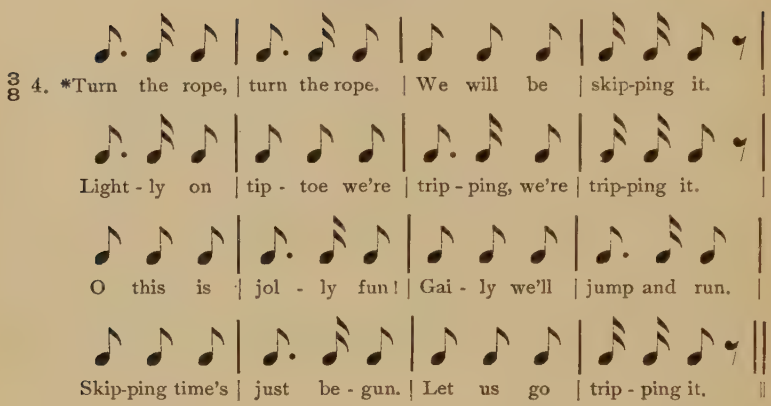
A noi - sy squirrel with plum - èd tail,
At work to gar - ner for his hoard
What fare No - vem - ber woods af - ford,
With scold - ing tongue doth me as - sail.

A few wild birds that south - ward fly,
A haz - y sun a - set too soon,
And prom - ise of a har - vest moon
A sil - ver shad - ow in the sky.

Then whis - pers my own heart to me,
Thou shalt not sigh nor shed a tear,
Thou shalt not mourn the dy - ing year,
For spring shall come a - gain to thee.

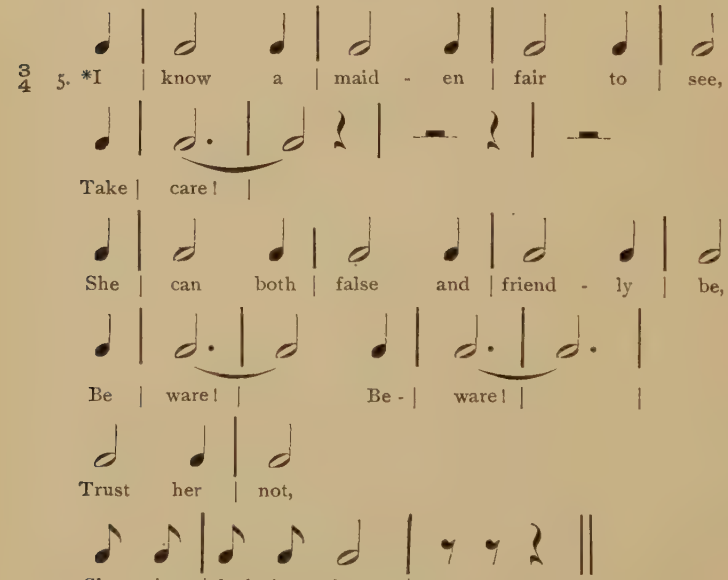
Exercise in Divided Beat.

The Skipping Rope.



Exercise in which the Rests Must be Carefully Observed.

Beware.



— Longfellow.

Another Stanza.

(*Rhyme scheme aaba.*)

Present the stanza with first, second, and fourth lines rhyming, the third being a non-rhyming line. This is a favorite form with Tennyson. The following excerpt is from

The Daisy.

6. O Milan! O the chanting quires,
The giant windows' blazon'd fires,
The height, the space, the gloom, the glory!
A mount of marble, a hundred spires!

—Tennyson.

This is the verse form used by Fitzgerald in his translation of the "Rubáiyát."

7. For I remember stopping by the way
To watch a Potter thumping his wet clay;
And with its all-obliterated Tongue
It murmur'd—"Gently, Brother, gently, pray!"

. . . . . .

As then the Tulip for her morning sup
Of Heav'nly Vintage from the soil looks up,
Do you devoutly do the like, till Heav'n
To Earth invert you—like an empty cup.

The Early Bird.

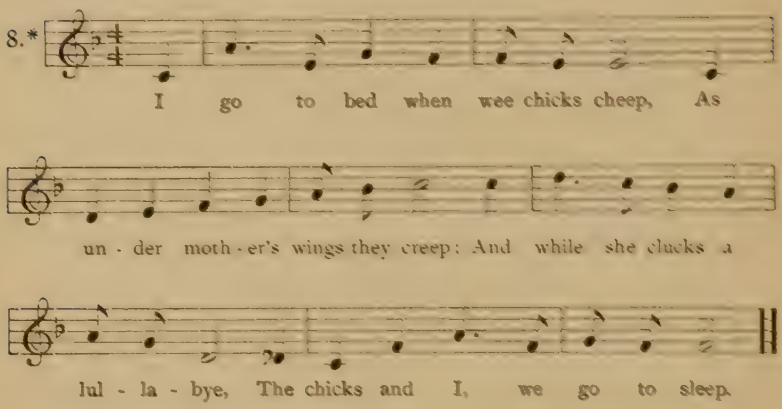
(*Stanza aaba.*)

4/4 8.* I | go to bed when | wee chicks cheep,
As | un - der moth - er's | wings they creep;
And | while she clucks a | lul - la - bye,
The | chicks and I go | off to sleep. ||

I wak - en when the cocks do crow,
And to my cham - ber win - dow go;
My friends the chicks are wide a - wake
And scratch - ing in the yard be - low.

To be an ear - ly bird I try,
But those wee yel - low chick - ens sly,
Get up and catch the ear - ly worm
Be - fore I wake,—I won - der why.

Melody showing possible arrangement of time-values:

8.* 

A Child's Evening Prayer.

(COUPLETS.)

9. Ere | on my bed my | limbs I lay,
God | grant me grace my | prayers to say:
O | God! pre - serve my | moth - er dear
In | strength and health for | many a year;
And | O! pre - serve my | fath - er too,
And | may I pay him | rev - erence due;
And | may I my best | thoughts em - ploy
To | be my pa - rents' | hope and joy;
And | O! pre - serve my | broth - ers both
From | e - vil do - ing | and from sloth,
And | may we al - ways | love each oth - er,
Our | friends, our fath - er | and our moth - er;
And | still, O Lord, to | me im - part
An in - no - cent and | grate - ful heart,
That | af - ter my last | sleep I may
A - | wake to thy e - | ter - nal day! | A - men. ‖

— COLERIDGE.

Mouse, Wee Mouse.

$\frac{2}{4}$ 10. *(Quatrain with rhyme scheme abab.)*

Mouse, wee | mouse in your | gray fur | coat, 𝄽 |
Hid in the | cor - ner | there. 𝄽 | 𝄽 𝄽 |
Take the | moon for a | green cheese | boat,
And | sail off | any | where. 𝄽 | 𝄽 𝄽 ‖

Take the moon for a green cheese boat,
Leave the old cat be - hind
Sitting and stretching her emp -ty throat
While you eat down to the rind.

You eat down to the green cheese rind
While sailing a - way, — a - way;
Then anchor fast when a port you find
Right up in the Milky Way.

Up in the Milky Way, my dear,
Be sure not to sail too far
Or, little gray mouse, you'll sail, I fear,
Clear up to the big Dog Star.

Up to the big Dog Star, oh dear!
'Tis dangerous far to roam,
So, little gray mouse in your corner here,
I think you would better stay home.

Excerpt from

My Love.

Stanza of five lines of two-beat rhythm with four measures to the line and the rhyme scheme abaab.

4/4 11. She | do - eth lit - tle | kind - ness - es,
Which | most leave un - done, | or de - spise;
For | naught that sets one | heart at ease,
And | giv - eth hap - pi | ness or peace,
Is | low - es - teem - èd | in her eyes.||

She hath no scorn of common things,
And, though she seem of other birth,
Round us her heart intwines and clings,
And patiently she folds her wings
To tread the humble paths of earth.

— LOWELL.

The City Child.

4/4 12. *1st verse.* *Dain - ty lit - tle | maid - en, | whith-er would you | wan - der? |

2d verse. Dain - ty lit - tle | maid - en, | whith-er would you | wan - der? |

1st verse. Whith - er from this | pret - ty home, the |

2d verse. Whith - er from this | pret - ty house, this |

home where moth - er | dwells? |

cit - y house of | ours? |

1st verse. "Far and far a- | way," said the | dain-ty lit - tle | maid - en, |

2d verse. "Far and far a- | way," said the | dain-ty lit - tle | maid - en, |

1st verse. All a-mong the | gar - dens, au- | ri - cu - las, a- | ne-mo-nes, |

2d verse. All a-mong the | mea-dows, the | clo-ver, and the | cle-ma-tis, |

1st verse. Ros - es and | lil - ies and | Can-ter - bu - ry- | bells. ‖

2d verse. Dai - sies and | king - cups and | hon - ey - suc - kle | flowers. ‖

— TENNYSON.

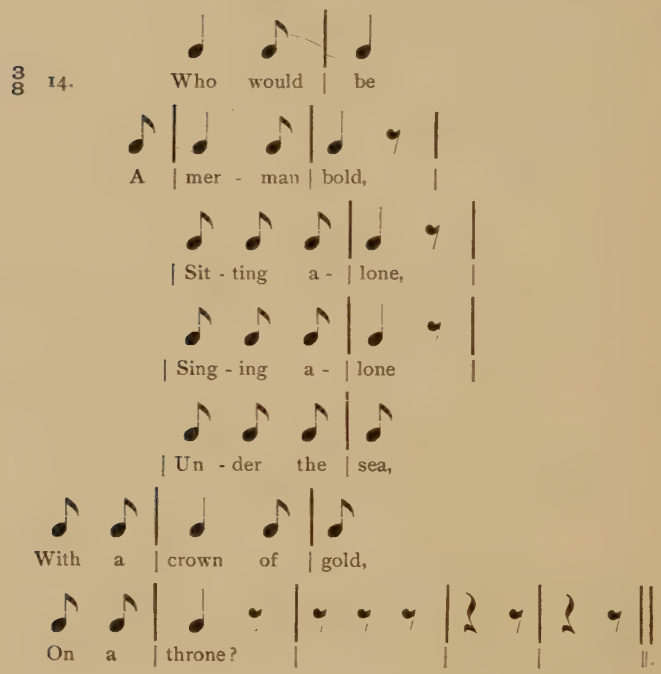
The Owl.

An example of the time-value of the rest in the rhythmic scheme and of variety in distribution of time-values in the measure.

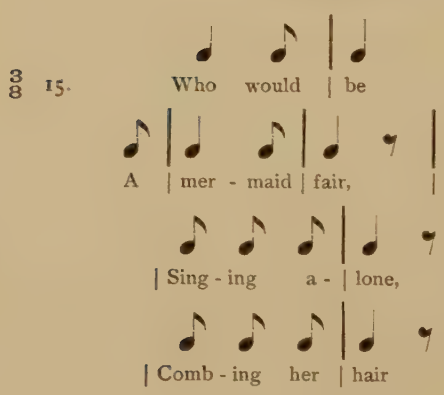
— TENNYSON.

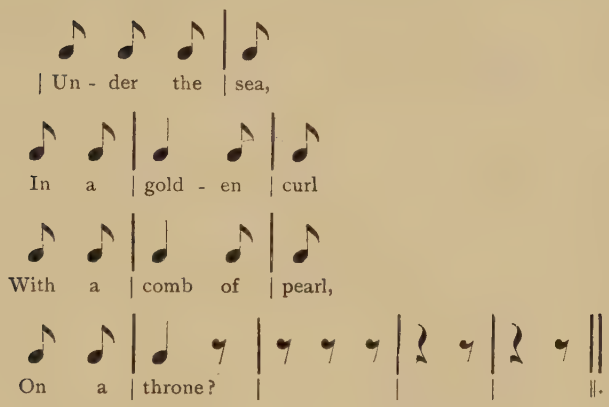
EXAMPLES OF FREE USE OF THE REST.

The Merman.



The Mermaid.

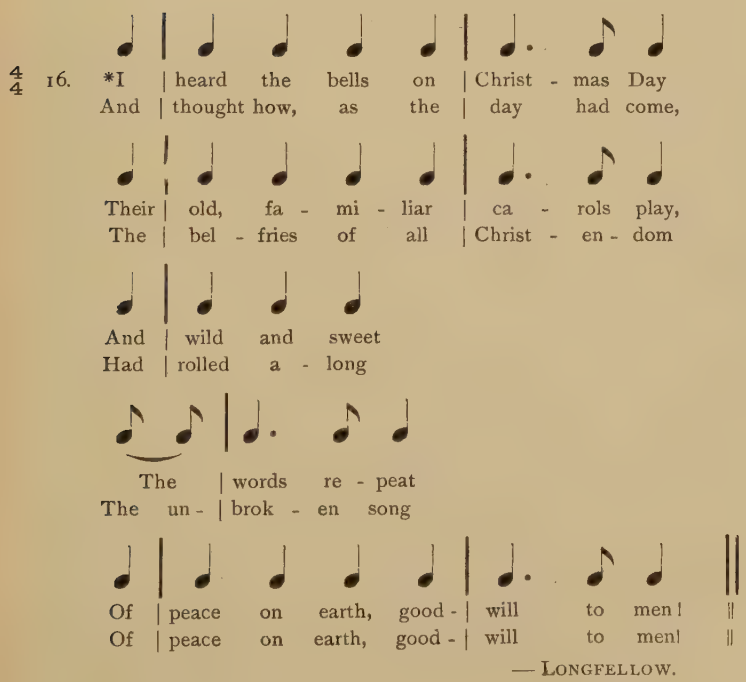




— TENNYSON.

EXAMPLE OF THE DIVIDED BEAT.

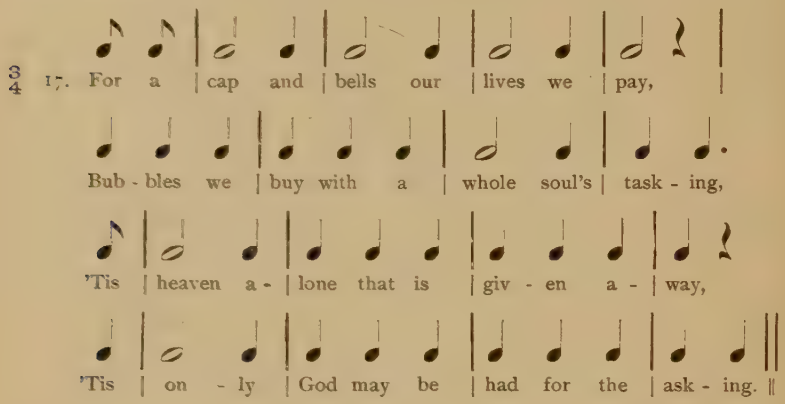
Christmas Bells.



— LONGFELLOW.

Excerpt from "The Vision of Sir Launfal."

Quatrain with rhyme scheme abab, using both masculine and feminine endings.



—LOWELL.

EXERCISE FOR MUSICAL SETTING.

This may be set either as two stanzas of eight lines each, or as four stanzas of four lines each.

The Man-in-the-Moon.

The moon got up one summer night
  When all the world was still,
And peeped into his mirror bright,
  The pond beside the mill.

"I'm looking well to-night," quoth he,
  "I think I'll have some fun.
Where can the Little Dipper be?
  My frolic's just begun."

He found the Little Dipper bright,
  He found the Milky Way,
He labored all that summer night
  To dip the stars away.

And when the Dawn drew back the night,
  With fingers rosy-red,
The moon-man just blew out his light
  And hurried off to bed.

Suggestions for supplemental work Sixth Grade:

"The Fountain" ..... *Lowell.*
Selections from "The Homestead" ..... *Whittier.*
"Red Riding Hood" ..... *Whittier.*
"The Last Leaf" ..... *Holmes.*
"Unsatisfied" ..... *Holmes.*
"The Wonderful One Hoss Shay" ..... *Holmes.*

SEVENTH GRADE.

INTRODUCTION TO SEVENTH GRADE WORK.

Children who have done the work outlined herein for the grades up to the Seventh should be able to write verse with a fair amount of freedom. In Sixth, Seventh, and Eighth Grades especial attention should be given to creative work in the lyric.

The Short Couplet and Triplet are the verse forms chosen for study in this grade, and an effort has been made to select the illustrations from standard English poems, so that the child may be studying form and the English masters at one and the same time. Many poems other than those incorporated in this work have been suggested herein for study as examples of the forms under consideration.

There are certain refinements of verse, such as onomatopœia, alliteration, melody of line, etc., which, while too subtle to present directly to the child as a lesson, are still so important an influence in poetic writing that the teacher may not ignore them. She should be prepared to point out these embellishments wherever they are met, whether in the work laid out herein or in the regular class work in English literature. The limits of this work admit only a summary glance at these subjects which are treated at length in the standard works on rhetoric and English composition, bearing as they do on both prose and verse.

Onomatopœia is the imitative principle in language, — what Max Müller calls the "bow-wow theory." The words "hiss" and "murmur" are examples. It is valuable to the verse writer in adding vivid color to his lines. Take the line "A *hurry of hoofs* in the village street," do not the underscored words give us the impression of the rapid hoof beats? If we say the *buzzing* bee, the *humming* wheel, the *murmuring* brook, or the *ticking* watch we are employing onomatopœia. The little verse entitled "The Brooklet" in Seventh-Grade work is an example of its effect.

Alliteration is initial rhyme, that is, rhyme at the first instead of the end of words. In Anglo-Saxon verse this took the place of rhyme, and it remains a valuable heritage to us. Chaucer and Spenser abound in it, and every great poet has employed it over and over

again. Swinburne is a great lover of its effects, and William Vaughn Moody employs it constantly throughout his "Masque of Judgment."

Take this example from Tennyson's "Maud":

> "I ki*ss'd* her *s*len*d*er han*d*,
> *S*he *t*ook *t*he ki*ss se*d*a*tely;
> Mau*d* is not *s*even*t*een,
> But *s*he is *t*all and *sta*tely;"

or Shelley's line, "The *pa*le *pur*ple even;" or, "Like a *glow-w*orm *gold*en in a *dell* of *d*ew," from "To a Skylark."

These subjects, as well as the more elusive "Melody of Line," are exhaustively treated in Dabney's "Musical Basis of Verse."

If the teacher understands these and other refinements of verse, without which verse never becomes true poetry, she can do much to cultivate in the child an appreciation of the master poets of the English tongue. The creative work expected of the child in this grade should take most often the lyric form. Here he takes up for the first time the creation of the burden or refrain. The evolution of this feature of the lyric is touched upon in the chapter headed, "The Refrain." The child is, of course, quite familiar with the refrain through his knowledge of rote songs, but until Seventh Grade he has not been asked to create a lyric with a refrain.

The method of presentation does not differ from those suggested earlier in this work. It is well to realize that the refrain is an opportunity for a freer expression of emotion, and that it should be flowing in rhythmic form, varied in distribution of time-values, and finally should speak more potently to the heart than to the head.

On the rhythmic side it is often an advantage to choose an idea contrasting strongly with that of the body of the song, in order to give variety of rhythm. You may find it a help, especially in songs of action, to get the rhythm of the action as the rhythmic basis of the refrain. All repeated action settles into rhythmic form. Watch a man swinging a scythe and see how perfectly his action fits a six-beat rhythm which begins on the fourth count or on the secondary accent. He swings the scythe backward first, using up half the time of one complete stroke, then he comes forward with his swing with force. This *force* settles the strong impulse for you, so that if you begin counting your pulses when he begins his backward swing you will count four, five, six, | *one*, two, three, four, five, six, | one, etc.

This is but a single illustration, but if you watch workers, the blacksmith, the shoemaker, the woman sweeping, you will see that rhythm is implicit in all regularly repeated action. The "Harvest Song" in Seventh-Grade work is an example of this choice of the rhythm of the action for the refrain. Finally, the effect of the refrain should never be labored. It should be simple, direct, flowing, and melodic. It is often helpful to sing the lines as you create them, to no matter what melody of your own. This method of creating both verse and melody simultaneously is helpful in freeing one from the bonds of classicism, and in opening to one's creative faculties the freedom of the realm of music.

In the art of fitting melody to verse, we may expect that children in Seventh and Eighth Grades who have had thorough training in the lower grades in the work leading up to this, will begin to appreciate the subtle union which must exist between music and words in a lyric worthy of the name. At this point he should begin to realize that it is not enough that the rhythm be correct and the verse form faultless. He will begin to see that the verse must be the incorporation of some emotion, some feeling, and that the music must set off and intensify this as a setting does a jewel. Hold this as the ideal toward which you and the class are struggling, and do not be discouraged if your results fall far short of your ideal. Remember that self-expression is, after all, what we are striving for.

The Main Divisions of Verse.

The three main divisions of poetic speech are the epic, the lyric, and the dramatic.

The characteristic of the epic poem is narration. It tells a story which may be mythological, as "The Iliad," or religious and national, as "Paradise Lost" and "Jerusalem Delivered," or romantic tales and ballads, such as the tales of Scott, Longfellow's "Evangeline" or "Hiawatha," Keats's "The Eve of St. Agnes," or Coleridge's "Rime of the Ancient Mariner."

The lyric poem expresses the emotions of the poet, and may be subdivided into songs, odes, elegies, and sonnets.

The dramatic poem is simply a drama clothed in rhythmic form, blank verse being the medium most frequently used.

The child should learn these general divisions and be able to class-

ify such poems as he reads in his school work. Many of these forms are too difficult for him to handle in his own creative work, but, in addition to the forms with which he has already become familiar, he may in Seventh Grade make acquaintance with the short couplet, the triplet, the song with a refrain or burden, and the song and chorus.

Further Effects of Tone-Color in Verse.

So far only one side of tone-color has been noticed in the verse work, namely, rhyme.

The other aspects of tone-color are, most especially, alliteration and melody of line. These are nowhere given as exercises throughout the present work, as they represent refinements of verse scarcely to be expected from the child in creative work. It would be well however, for the child to be taught that alliteration is "the repetition of the same letter or sound at the beginning of two or more words in close or immediate succession; initial rhyme;" and he may easily discover many examples in the selections here given.

The art of securing melody of line is too subtle and complex for children to grasp, and the limits of the present work forbid further attention to this subject; but much may be done by the teacher to develop a discriminating taste in the child by calling his attention, in all reading of verse, to lines of special melody or beauty.

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EXERCISES IN VERSE WORK FOR SEVENTH GRADE.

Short Couplet.

The short couplet is a rhymed couplet in two-beat rhythm having four measures to the line. Example:

Fancy.

$\frac{2}{4}$ 1. Ev - er | let the | Fan - cy | roam, 𝄽 |
Pleas - ure | nev - er | is at | home; 𝄽 |
At a | touch sweet | Pleas - ure | melt - eth, |
Like to | bub - bles | when rain | pelt - eth; |
Then let | wing - èd | Fan - cy | wan - der |
Through the | thought still | spread be - | yond her: |
O - pen | wide the | mind's cage | door, 𝄽 |
She'll dart | forth and | cloud - ward | soar. 𝄽 ‖

— Keats.

The last measure is filled out by rests in the first two lines and the last two lines; the others, having feminine endings, fill the measure.

The Lay of the Last Minstrel.

$\frac{2}{4}$ 2. The | way was | long, the | wind was | cold,
The | Min - strel | was in - | firm and | old;
His | with - ered | cheek and | tress - es | gray
Seem'd | to have | known a | bet - ter | day;
The | harp, his | sole re - | main - ing | joy,
Was | car - ried | by an | or - phan | boy.
The | last of | all the | Bards was | he,
Who | sung of | Bor - der | chiv - al - | ry.

— Sir Walter Scott.

A Good Death.

$\frac{2}{4}$ or $\frac{3}{4}$ 3. For | truth I | may this | sen - tence | tell,
No | man dies | ill, that | liv - eth | well. ‖

— Herrick.

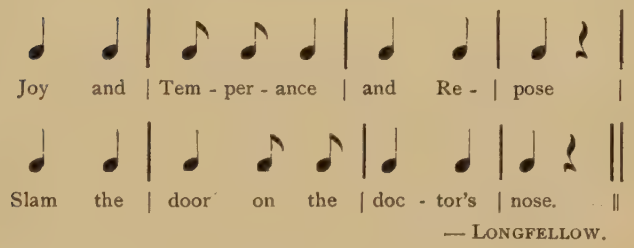
Extract from "A Midsummer Night's Dream."

Oberon speaks as he squeezes the flower on Titania's eyelids:

$\frac{2}{4}$ 4. What thou | see'st when | thou dost | wake, 𝄽 |
Do it | for thy | true love | take; 𝄽 |
Love and | lan - guish | for its | sake; 𝄽 |
Be it | ounce or | cat or | bear, 𝄽 |
Pard or | boar with | bris - tled | hair, 𝄽 |
In thy | eye that | shall ap - | pear 𝄽 |
When thou | wak'st, it | is thy | dear; 𝄽 |
Wake when | some vile | thing is near. 𝄽 ‖

— SHAKESPEARE.

The Best Medicine.



— LONGFELLOW.

Money.

$\frac{2}{4}$ 6. Where - un - | to is | mon - ey | good?
Who | has it | not wants | har - di - | hood,
Who | has it | has much | trou - ble and | care,
Who | once has | had it | has de - | spair. 𝄽 ‖

— LONGFELLOW.

The whole poem of "Annie of Tharaw," by Longfellow, is written in short couplets but in three-beat rhythm.

Her Moral.

$\frac{2}{4}$ 7. Gold! 𝄽 | Gold! 𝄽 | Gold! 𝄽 | Gold! 𝄽 |
Bright and | yel - low, | hard and | cold, 𝄽 |
Molt - en, | grav - en, | ham - mer'd and | rolled; 𝄽 |
Heav - y to | get and | light to | hold; 𝄽 |
Hoard - ed, | bar - tered, | bought and | sold, 𝄽 |
Stol - en, | bor - row'd, | squan - der'd, | doled; 𝄽 |
Spurn'd by the | young, but | hugg'd by the | old
To the | ve - ry | verge of the | church - yard | mould; 𝄽 |
Price of | man - y a | crime un - | told. 𝄽 ‖

— THOMAS HOOD.

The time-values are here variously distributed within the measure. In the first line the unaccented beat is represented by a rest; in several measures the unaccented beat is filled by two short words which would have the musical time-value of eighth notes if the quarter note be taken as the unit; the next to the last line begins with two unaccented words which have their true rhythmic place in the last half of the preceding measure.

Whittier's the "The River Path" is written in short couplets as are also his "Barbara Frietchie" and "Maud Muller."

Fate.

$\frac{2}{4}$ 8. Deep in the | man sits | fast his | fate
To | mould his | for - tunes, | mean or | great. ‖

— EMERSON.

The Humble-Bee.

$\frac{2}{4}$ 9. Bur - ly | dron - ing | hum - ble - | bee, 𝄾 |
Where thou | art is | clime for | me; 𝄾 |
Let them sail for Por - to Rique,
Far - off heats through seas to seek;
I will fol - low thee a - lone,
Thou an - i - ma - ted tor - rid zone!
Zig - zag steer - er, des - ert cheer - er,
Let me chase thy wav - ing lines;
Keep me near - er, me thy hear - er,
Sing - ing o - ver shrubs and vines.

. . . . . .

Aught un - sa - vo - ry or un -clean
Hath my in - sect nev - er seen;
But vi - o - lets and bil - ber - ry bells,
Ma - ple sap and daf - fo - dils,
Grass with green flag half-mast high,
Suc - co -ry to match the sky,
Col - um - bine with horn of hon - ey,
Scent - ed fern and ag - ri - mo - ny,
Clov - er, catch-fly, add - er's tongue,
And bri - ar ro - ses dwelt a - mong.

— EMERSON.

Where the Bee Sucks.

Example of short couplet:

$\frac{2}{4}$ 10. Where the | bee sucks, | there suck | I : 𝄽 |
In a | cow - slip's | bell I | lie; 𝄽 |
There I | crouch when | owls do | cry. 𝄽 |
On the | bat's back | I do | fly 𝄽 |
Af - ter | sum - mer | mer - ri - | ly. 𝄽 ||

—SHAKESPEARE: *The Tempest.*

Extract from "The Poet."
Example of two-beat rhythm with irregular rhyme scheme·

$\frac{2}{4}$ 11. Let me go where | 'er I will
I | hear a sky - born | mu - sic still;
It | sounds from all things | old,
It | sounds from all things | young;
From | all that's fair, from | all that's foul,
Peals | out a cheer - ful | song.

It is not on - ly in the rose,
It is not on - ly in the bird,
Not on - ly where the rain - bow glows,
Nor in the song of wo - man heard,
But in the dark - est, mean - est things
There al - way, al - way some - thing sings.

'Tis not in the high stars a - lone,
Nor in the cups of bud - ding flow - ers,
Nor in the red - breast's mel - low tone,
Nor in the bow that smiles in show - ers,
But in the mud and scum of things
There al - way, al - way some - thing sings."

—EMERSON.

The distribution of time-values varies in many measures; for instance, in the third line the final word "old" has the time-value of a half note, then there is a pause for breathing equal to a quarter note, and the final quarter-note beat is filled by the initial word of the next line, "It."

A triplet, in prosody, is "three verses or lines rhyming together."—*Century Dictionary.*

This is not a common verse form, but is used by Tennyson, notably in "The Two Voices," by Holmes, in "The Last Look," and Longfellow, in "Maidenhood."

If given a musical setting, the last line of the triplet is often repeated for the sake of musical form, thus making the triplet like a stanza of two couplets on one rhyme.

Children who have become accustomed to the use of the couplet should have no difficulty in creating in this form.

Example: *The Dandelion.*

$\frac{2}{4}$ 12. *Little | dan - de - | li - on | lass ✕ |
Grow - ing | in the | way - side | grass, ✕ |
Beck - on - | ing to | all who | pass, ✕ ||.

Sau - cy blos - som, you are bold,
Flaunt - ing there your head of gold.
Think you you will ne'er grow old?

See your sis - ter-blos - soms fair,
White has turn'd their gold - en hair,
And the old - er heads are bare.

"Nev - er mind," she seem - ed to say,
Smil - ing in her sau - cy way,
"I'll at least en - joy to-day.

"When at last my sil - ver sphere
Van - ish - es, then far from here,
Ma - ny blos - soms shall ap - pear."

The entire poem, entitled "The Witch's Daughter," by Whittier, is written in triplet form, except that the first line is always a non-rhyming line.

The Two Voices.

(TRIPLET.)

$\frac{4}{4}$ 13. A | still small voice spake | un - to me,
"Thou | art so full of | mi - se - ry,
Were | it not bet - ter | not to be?" ||

Then to the still small voice I said:
"Let me not cast in end - less shade
What is so won - der - ful - ly made."

To which the voice did urge re - ply:
"To - day I saw a drag - on - fly
Come from the wells where he did lie.

"An in - ner im - pulse rent the veil
Of his old husk; from head to tail
Came out clear plates of sap - phire mail.

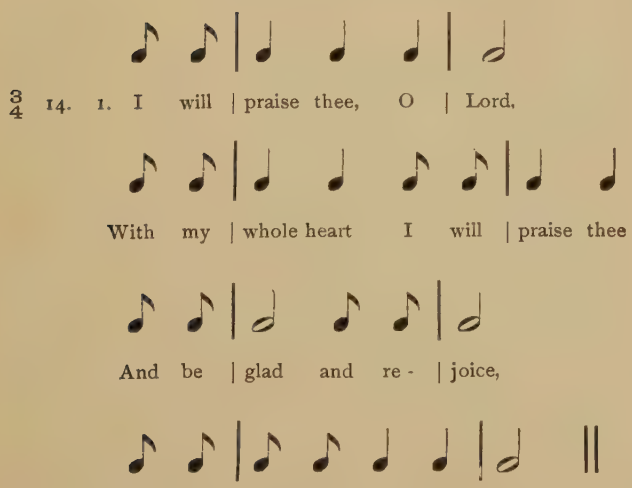
"He dried his wings; like gauze they grew;
Thro' crofts and pas - tures wet with dew
A liv - ing flash of light he flew."

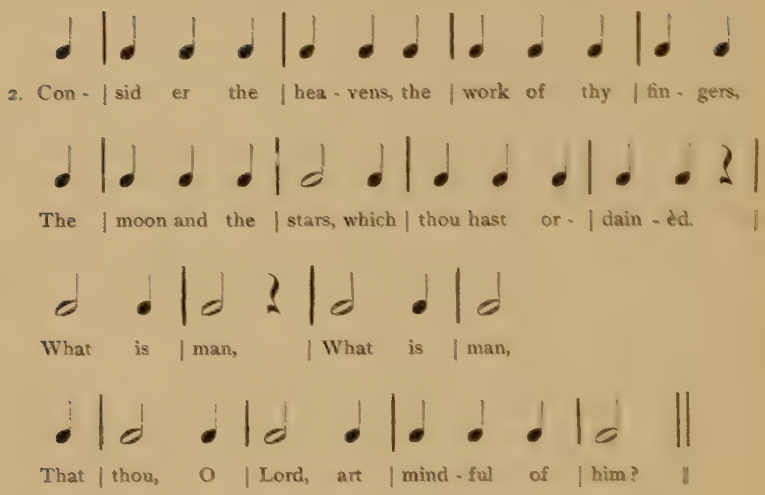
—TENNYSON.

EXERCISES FOR MUSICAL SETTING.

Hymn.

(ARRANGED FROM THE PSALMS.)





(Repeat the first verse.)

THE REFRAIN.

THE definitions of the words: — refrain, burden, and chorus given in the *Century Dictionary*, make the three practically synonymous. It says: "The refrain is a burden or chorus recurring at regular intervals in the course of a song or ballad, usually at the end of each stanza"; and defines a chorus as "a part of a song in which the listeners join with the singer; a refrain; also any recurring refrain or burden."

The ancient Greek drama developed from the dithyramb, a swinging hymn to Dionysus, sung by a chorus or company of youths. In time a leader for the chorus was chosen, and a later development was a colloquy between the leader and the chorus. Thus early was established the form which gives the body of the song to a single singer and the chorus or refrain to a group of singers.

This burden or refrain may be incorporated in the stanza itself, as in "The Sands of Dee," by Charles Kingsley; "Tommy Atkins," and "The Road to Mandalay," by Kipling; "The Bedouin Love Song," by Bayard Taylor, and "The Lady of Shalott," by Tennyson; or it may be an entirely separate stanza of distinct form from the main song, as in "Home, Sweet Home" or "Nancy Lee."

The refrain is especially adapted to songs of brisk movement, such as martial songs, songs of good fellowship, etc., where it gives opportunity for repeated expression of exuberant emotion; and also to songs of pathos or love where the repetition accentuates tenderness; as, for instance, the repetition of the words, "So close thine," in the "Lullaby," by Thomas Bailey Aldrich, or the phrase, "And call the cattle home," in Kingsley's "Sands of Dee."

Let the child write a lullaby, a martial song, and an action song, such as a *Song of the Reapers* or a *Song of the Blacksmith*, using the refrain to accentuate the main idea in each song, and trying, especially in the action song, to suit his rhythm to the rhythm of the action pictured.

Example of refrain:

15. In the quarries should you toil,
Make your mark;
Do you delve upon the soil,
Make your mark;
In whatever path you go,
In whatever place you stand,
Moving swift or moving slow,
With a firm and honest hand
Make your mark.

— DAVID BARKER.

There follow a number of songs with refrain, for musical setting by the class.

Harvest Song.

$\frac{2}{4}$ 16. *The | grain lies | yel - low | on the | hills,
The | crops are | rip - ened | all, 𝄽 | 𝄽
And | thro' the | clear Sep - | tem - ber | air
I | hear the | black - bird | call. 𝄽 | 𝄽 ||

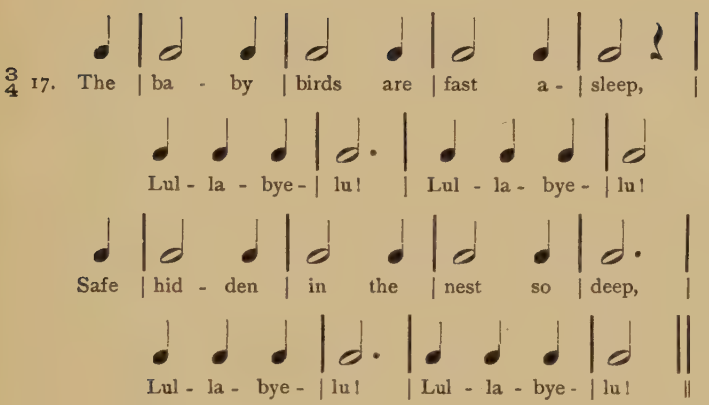
REFRAIN.

$\frac{6}{8}$ Oh, | bring the sick - le and | come a - field, 𝄾 |
Gar - ner the store that the | earth doth yield, 𝄾 |
Swing it lus - ti - ly | to and fro
As | har - ves - ting ov - er the | hills you go. ||

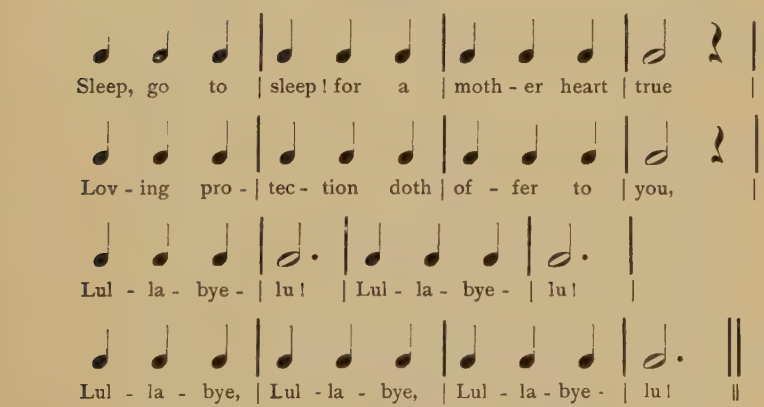
$\frac{2}{4}$ The ro - sy ap - ples hea - vy hang,
The yel - low corn gleams here and there,
And Ce - res' mel - low voice I hear
A - call - ing, call - ing every - where.

Six-beat rhythm is chosen for the refrain in order to picture the action of a man mowing with a scythe. All manual work, when repeated often enough, falls naturally into rhythm, and before writing an action song this rhythm should be discovered by imitating the action.

A Lullabye.



REFRAIN.



Then go to sleep, my ba - by dear,
Lul - la - bye - lu! Lul - la - bye - lu!
In moth - er's arms you've naught to fear,
Lul - la - bye - lu! Lul - la - bye - lu!

REFRAIN.

Sleep, go to sleep! for a moth - er heart true
Lov - ing pro - tec - tion doth of - fer to you,
Lul - la - bye - lu! Lul - la - bye - lu!
Lul - la - bye, Lul - la - bye, Lul - la - bye - lu!

$\frac{4}{4}$ 18. *

Hail to the Hero.

1. We | love to hear the | tales of old,
Of | bat - tles fierce and | he - roes bold,
Of | war - ring flag and | ban - ner won,
Of | gal - lant deed of | dar - ing done. ||

REFRAIN.

Then | hail! brave heart and | strong right arm.
Pro - | tect and keep the | weak from harm,
And | fling the ban - ner | fly - ing free —
The | ban - ner of sweet | li - ber - ty. ||

2. The bat - tles have not all been won,
Brave deeds are wait - ing to be done.
This is for me | for *me* to do
If I would be a he - ro too.

The song and chorus is so popular a song form that the children should be encouraged to use it freely in their own compositions and also to search for good examples.

The Brooklet.

(*Example of onomotopœia.*)

$\frac{2}{4}$ 19. *Bub - ble, | bub - ble, | gur - gle, | gur - gle, |
Ov - er peb - bly bot - tom bright;
Slip - ping, shin - ing, twist - ing, twin - ing,
Twink - ling in the morn - ing light;
Quick - ly go - ing, on - ward flow - ing,
Dash - ing in - to sha - dy pool,
Tin - kle, wrin - kle, dim - ple, sim - ple
Moun - tain brook - let, clear and cool.

A Fairy Lullaby.

20. Oh, I wish I were a fairy, with a pair of silver wings,
And a lot of shining stardust in my hair.
I would frolic with the butterflies and bees and flying things,
And I'd dine upon the daintiest of fare.
I would sup upon a dewdrop and I'd sleep within a rose,
I'd be wakened by a droning bumble bee,
And if I should chance to tumble off into another doze,
Why, there wouldn't be a single soul to see.

REFRAIN.

Then rock-a-bye, rock-a-bye, swinging I'll go
  To and fro, to and fro.
Snuggled to sleep in the heart of a rose,
  What shall I dream about, do you suppose,
As swinging and swaying my rose cradle goes
  To and fro, to and fro?

Oh, I wish I were a fairy, with a wonder-wand alight,
  With a pointed star so beautifully tipt,
I would light the little fireflies bejeweling the night,
  And I'd sip the sweets of flowers honey lipt.
I would slide aslant the moonbeams till the dawn began to glow,
  Then into my rosebud cradle I would creep,
While the busy world was jogging off to dreamland I would go
  In an airy, fairy rose-embowered sleep.

[Repeat Refrain.]

Sleighing Song.

4/4 21. *Here we go! Hur- | rah! we go! |
Dash - ing o'er the fro - zen snow;
Sleigh - bells ring - ing,
Child - ren sing - ing,
Coast - ing we will go.
Ting - a - ling! Ting - a - ling! Ting - a - ling! Ting - a - ling!
Jin - gle go the mer - ry bells;
Ting - a - ling! Ting - a - ling! Ting - a - ling! Ting - a - ling!
Jol - li - ty their mu - sic tells.
Here we go! Hur - rah! we go!
Dash - ing o'er the fro - zen snow;
Sleigh - bells ring - ing,
Child - ren singing,
Coast - ing we will go.

Careless Fays.

4/4 or 3/4 22. *The sun is up and cob - web lace
Lies stretched up - on the grass,
A - shine with fai - ry neck - la - ces
For ev - ery fai - ry lass;
The care - less crea - tures must have left
Their la - ces out all night,
For - get - ting fai - ry gems are prone
To van - ish in day - light.

Freedom.

$\frac{4}{4}$ or $\frac{3}{4}$ 23. *When Free - dom takes her gold - en harp
And shakes its sil - ver strings,
The cag - èd bird a - gainst the bars
Doth beat its help - less wings;
The fet - tered soul a long - ing feels
To break its bonds and flee
To those fair fields when free - dom sings
Thro' all e - ter - ni - ty.

Suggestions for verse scansion, Seventh Grade.

"October's Bright Blue Weather" ..... *Helen Hunt Jackson.*
"The Fringed Gentian" ..... *Bryant.*
"The West" ..... *Lowell.*
"Last Leaf" ..... *Holmes.*
Lullaby — "Sweet and Low" from "The Princess" .. *Tennyson.*
"Rock-a-bye, lullaby!" ..... *J. G. Holland.*
(*example of refrain*)
"I remember, I remember" ..... *Thomas Hood.*

(This has stanza of eight lines, being really two couplets broken in short lines.)

EIGHTH GRADE.

INTRODUCTION TO EIGHTH GRADE WORK IN VERSE.

THE verse forms taken up for study in Eighth Grade are the Ballad and the Heroic Couplet. The æsthetic effect of double and triple rhyme and of certain rhythmic schemes is considered in selections from English Verse, and examples of some curious rhyme schemes are also noted.

Of course, the Eighth-Grade child who has had the training outlined herein from First Grade up, should be prepared to classify the various examples of verse which he meets in his study of English literature, and this should form part of his training in verse.

Several original verses have been here inserted for exercise in musical setting, but the child should furnish the material for most of this work in his own verses.

As a final word, remember that we cannot expect that this or any other method of study will produce great poets, any more than a study of the elements and principles of music will produce great musicians, but we may expect that any training which will enable the child to express himself through an art form, whether of music, verse, or any other, will surely be a strong influence in character building and in general culture ; and that such training will so increase his capacity for enjoyment of the masterpieces of English poetry that they will become a real influence in his life.

THE BALLAD

"The word *ballad* is derived from the Old French *baller*, to dance, and originally meant a song sung to the rhythmic movement of a dancing chorus.

"In England the term has usually been applied to any simple tale, told in simple verse." — *Encyclopædia Britannica.*

The antiquity of the ballad is very great, and its beginnings seem to be, like those of folklore, lost in the mists of the past. The ballad is an outgrowth from the people themselves and sprang from primitive dances accompanied by improvised song. This custom still persists in Greece and Russia.

"Ballads sprang from the very heart of the people; and flit from age to age, from lip to lip of shepherds, peasants, nurses, of all the class that continues nearest to the state of natural man." — *Encyclopædia Britannica.*

"As applied to the minstrelsy of the borders of England and Scotland, and of Scandinavia and Spain, the ballad is a sort of minor epic, reciting in verse more or less rude the exploits of warriors, the adventures of lovers and the mysteries of fairyland, designated to be rehearsed in musical recitative, accompanied by the harp."

— *Century Dictionary.*

The earliest English ballads came before Chaucer. In metric form it is a verse of seven bars of two-beat rhythm with a strong central cæsura or pause, and it may be written as a long couplet or broken into a quatrain alternating four measures with three measures. Two of the most remarkable ballads of modern times are Coleridge's "Rime of the Ancient Mariner" and Macaulay's "Lays of Ancient Rome."

EXERCISES FOR VERSE WORK IN EIGHTH GRADE.

Extracts from "The Lays of Ancient Rome."

2/4 1.	Then	out spake	brave Ho -	ra - tius,	✕
	The	cap - tain	of the	gate: ✕	✕
	"To	ev - ery	man up -	on this	earth
	Death	com - eth	soon or	late. ✕	✕
	And	how can	man die	bet - ter	✕
	Than	fac - ing	fear - ful	odds ✕	✕
	For the	ash - es	of his	fath ers	✕
	And the	tem - ples	of his	gods?" ✕	✕

2. "Hew down the bridge, Sir Consul,
With all the speed ye may;
I, with two more to help me,
Will hold the foe in play.
In yon strait path a thousand
May well be stopped by three.
Now who will stand on either hand,
And keep the bridge with me?"

3. Then none was for a party;
Then all were for the State;
Then the great man helped the poor,
And the poor man loved the great;
Then lands were fairly portioned;
Then spoils were fairly sold;
The Romans were like brothers
In the brave days of old.

— LORD MACAULAY: *The Lays of Ancient Rome.*

Rime of the Ancient Mariner.

2/4 4.	All	in a	hot and	cop - per	sky,
	The	blood - y	sun, at	noon, ✕	✕
	Right	up a -	bove the	mast did	stand
	No	big - ger	than the	Moon. ✕	✕ ‖
	Day	af - ter	day, day	af - ter	day,
	We	stuck, nor	breath nor	mo - tion;	✕
	As	id - le	as a	paint - ed	ship
	Up-	on a	paint - ed	o - cean.	✕ ‖

Wa - ter, wa - ter, ev - ery-where,
And all the boards did shrink;
Wa - ter, wa - ter, ev - ery-where,
Nor an - y drop to drink.

— COLERIDGE.

Rime of the Ancient Mariner.

$\frac{2}{4}$ 5.	Fare -	well,	fare -	well!	but	this	I	tell	
	To	thee,	thou	Wed -	ding	Guest!	✕	✕	
	He	pray -	eth	well,	who	lov -	eth	well	
	Both	man	and	bird	and	beast.	✕	✕	‖
	He	pray -	eth	best,	who	lov -	eth	best	
	All	things	both	great	and	small:	✕	✕	
	For the	dear		God	who	lov -	eth	us,	
	He	made	and	lov -	eth	all.	✕	✕	‖

This would be designated musically as $\frac{2}{4}$ rhythm, and the distribution of time-values as two quarter notes to each measure is fairly regular, except when it is broken in the third line of the last stanza, where "dear" has the time-value of a half note. Of course in reality there are eight measures instead of seven, since the ear demands, and the voice, in reading, observes a rest of time-value equal to one measure, thus filling out a perfectly regular musical form.

Old Glory.

(BALLAD METER.)

$\frac{2}{4}$ 6.	*Pull	up	the	col -	ors,	com -	rade,	✕	
	And	let	Old	Glo -	ry	wave;	✕	✕	
	The	flag	that	bears	the	stars	and	stripes,	
	The	ban -	ner	of	the	brave:	✕	✕	
	A -	mer -	i -	ca	has	need	of	men	
	As	brave	and	wise	and	true	✕	✕	
	As	when	in	days	of	yore	she	first	
	Put	stars	up -	on	the	blue.	✕	✕	‖

Oh, let me help my coun - try
By be - ing wise and brave,
Let me be val - iant in the fight,
That Free - dom's flag may wave.
Down with the ty - ran - ny of might,
For right must rule the world,
That all may vow al - le - giance
When Old Glo - ry is un - furl'd.

The Heroic Couplet.

The Heroic Rhymed Couplet is used by all the poets from Chaucer down, and is common in Shakespeare's earlier works. It is in two-

beat rhythm, each line being five measures long. It has more dignity than the short couplet, and is less cumbersome than the Alexandrine, which has six measures of two-beat rhythm. Prosodists refer to its meter as the Iambic Pentameter, and when used without rhyme it is known as "English Heroic Blank Verse."

The following example is from "A Midsummer Night's Dream":

7. *Fairy:*
You | do their | work, and | they shall | have good | sweet | Puck | luck:
Are | not you | he? ✱ | | | |

Puck:
| ✱ Thou | speak'st a- | right;
I | am that | mer - ry | wan - derer | of the | night.
I | jest to | O - be - | ron and | make him | smile,
When | I a | fat and | bean - fed | horse be - | guile,
Neigh-ing in | like - ness | to a | fil - ly | foal.

— SHAKESPEARE.

Notice that the light beat beginning each line has its true rhythmic place in filling out the last measure of each preceding line, which always ends on the strong beat.

Love's Labour's Lost.

Act V, Scene II.

8. *Biron:*
This | fel - low | picks up | wit as | pig - eons | peas,
And | ut - ters | it a - | gain when | Love doth | please:
He | is wit's | ped - ler; | and re - | tails his | wares
At | wakes, and | was - sels, | meet - ings, | mar - kets, | fairs;
And | we that | sell by | gross, the | Lord doth | know,
Have | not the | grace to | grace it | with such | show.

— SHAKESPEARE.

9. Excerpts from "Hesperides," Robert Herrick. Examples of the heroic couplet:

Slavery.

'Tis liberty to serve one Lord; but he
Who many serves, serves base servility.

Multitude.

We trust not to the multitude in Warre
But to the stout, and those that skillful are.

Caution in Council

Know when to speak; for many times it brings
Danger, to give the best advice to kings.

Truth and Falsehood.

Truth by her own simplicity is known;
Falsehood by varnish and vermilion.

10. Heroic couplets from Pope:

What and how great the virtue and the art,
To live on little with a cheerful heart.

Not to go back is somewhat to advance,
And men must walk, at least, before they dance.

Know then this truth, enough for man to know,
Virtue alone is happiness below.

Vice is a monster of such hideous mien
That to be hated needs but to be seen;
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace.

Honor and shame from no condition rise;
Act well your part, there all the honor lies

A wit's a feather, and a thief a rod;
An honest man's the noblest work of God.

A fine example of the heroic couplet is "Abou Ben Adhem," by Leigh Hunt.

Double and Triple Rhymes.

The double rhyme has been somewhat used in the work of each grade, but a study of its peculiar effects has been postponed until now. The two principal effects of double and triple rhymes seem to be in intensifying tenderness and sweetness, or pathos, and in broadening comedy effects.

The effect of heightened sweetness by the use of double and triple rhymes will be seen in Jean Ingelow's "Seven Times One," or in the first stanza of Elizabeth Barrett Browning's "Sleeping and Watching," or in "Rock-a-by, Lullaby, Bees in the Clover," by J. G. Holland.

Their effectiveness in intensifying pathos is seen in "The Bridge of Sighs," by Thomas Hood. Their use as a mere *tour de force* is remarkably shown in Kipling's "The Miracles," and in Southey's "The Cataract of Lodore." Some selections from these should be given musical setting by the class.

The comedy effect of double rhymes is shown in the following excerpt from Byron's "Don Juan":

11. Sweet is a legacy, and passing sweet
The unexpected death of some old lady
Or gentleman of seventy years complete,
Who've made "us youth" wait too — too long already
For an estate, or cash, or country-seat.

12. Extract from "The Titmouse" (showing use of double rhyme):

Soft - ly, — but this way fate was point - ing,
'Twas com - ing fast to such a - noint - ing,
When pip - ed a ti - ny voice hard by,
Gay and po - lite, a cheer - ful cry,
Chic - chic - a - dee - dee! sau - cy note,
Out of sound heart and mer - ry throat,
As if it said, "Good day, good sir!
Fine af - ter - noon, old pas - sen - ger!
Hap - py to meet you in these plac - es,
Where Jan - u - ar - y brings few fa - ces."

— EMERSON.

13. Selection from "Woodnotes" (short couplet, last one has the double rhyme):

Once slept the world an egg of stone,
And pulse and sound and light was none;
And God said, "Throb;" and there was mo - tion,
And the vast mass be - came vast o - cean.

— EMERSON.

14. Selection from "May-Day" (double quatrain, rhyme scheme abba):

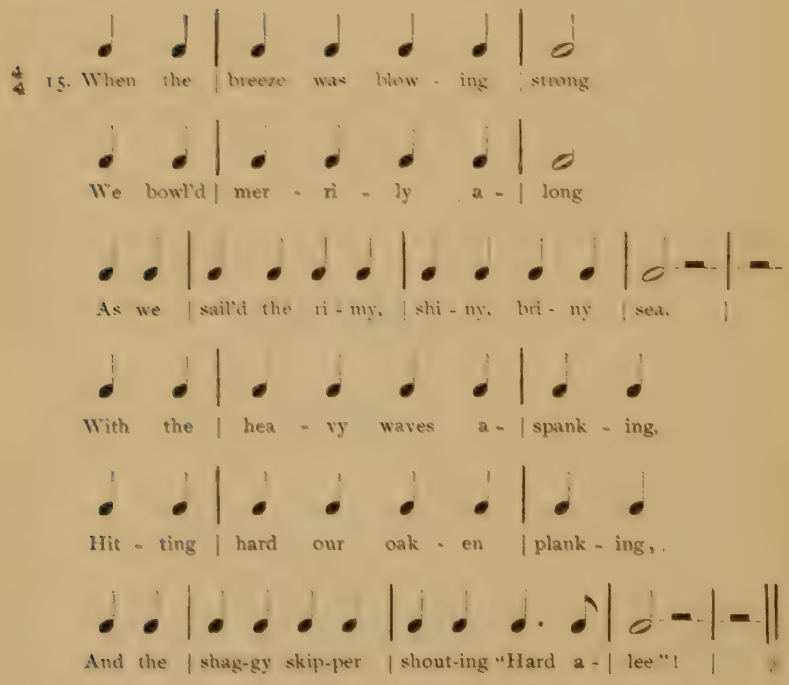
There is no o - ra - tor pre - vails
To beck - on or per - suade
Like thee, the youth or maid;
Thy birds, thy songs, thy books, thy gales,
Thy blooms, thy kinds,
Thy echoes in the wil - der - ness,
Soothe pain, and age, and love's dis - tress,
Fire faint - ing will, and build he - ro - ic minds.

— EMERSON.

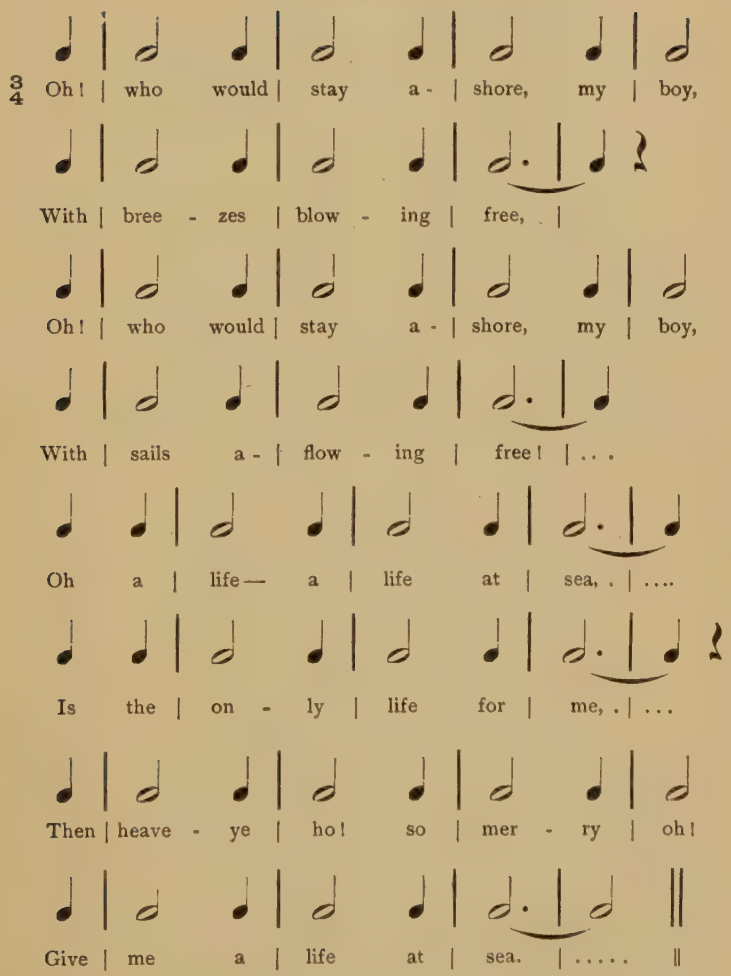
A-Sail.

(*Example of double rhyme and of refrain.*)

1st verse.



REFRAIN.



2d verse. Oh! her wings are fold - ed down
In the har - bor of the town,
And she's tug - ging, tug - ging, tug - ging at her chain,
As she lies a - ris - ing, fall - ing,
All the lit - tle waves a - call - ing
Her to come and scud a - cross the foam a - gain.

[Repeat Refrain.]

3d verse. Oh! her stern lies on the shore,
She will sail the sea no more.
For the hap - py sum - mers past my heart doth pine.
As I see the waves a - lap - ping
Thro' her spread - ing seams a - gap - ping,
And I long a - gain for Auld - lang - syne.

— DONALD H. B. RILEY.

[Repeat Refrain.]

NOTE. — The verse of this lyric may be set in $\frac{6}{8}$ rhythm, in which case the refrain is most attractive in $\frac{4}{4}$ rhythm.

The following is an example of double rhyme and also of the greater variety made possible in the musical setting when a stanza is given variety in the length of its lines.

The first example is a stanza, selected from third-grade work, in which all the lines are absolutely uniform in length, ending, and distribution of time-values. This gives small scope to the musician.

Arbutus.

Example I:

16.	In the	spring ar -	bu - tus	peep - ing,
	Up a -	bove the	snow comes	creep - ing,
	Like a	fal - len	sun - set	flush - ing
	All the	for - est	with her	blush - ing. ‖

The second example employs the same general scheme of rhythm and rhyme, but diversifies the form by breaking up its uniformity with shorter lines here and there, and by employing a rhythmic scansion which gives variety in the distribution of time-values. The gain in freedom of musical expression is very noticeable.

Springtime.

Example II:

$\frac{4}{4}$	16.	In the	spring ar - bu - tus	peep - ing
		From her	sleep - ing,	
		Up a -	bove the snow comes	creep - ing,
		Soft - ly	creep - ing,	
		O'er the	snow her pe - tals	brush - ing,
		Like a	fal - len sunset	flush - ing
		All the	for - est with her	blush - ing,
		Ro - sy	blush - ing.	

Then the	cro - cus - es are	show - ing,
Just a -	blow - ing,	
Dain - ty	cha - li - ces a -	glow - ing
'Mid the	snow - ing.	
When the	buds be - gin their	spring - ing,
Then the	birds come home a	wing - ing,
Spring - time	to my heart they're	bring - ing
With their	sing - ing.	

Song.

17. *Hark! hark! the lark at heaven's gate sings,
And Phoebus 'gins to rise,
His steed to water at those springs
On chaliced flowers that lies;
And winking Mary-buds begin
To ope their golden eyes:
With everything that pretty is,
My lady sweet, arise,
Arise, arise. — SHAKESPEARE.

See Schubert's setting for musical scansion.

18. Song from "Pippa Passes." (Note the curious rhyme scheme.)

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in His heaven —
All's right with the world.
— ROBERT BROWNING.

PICTURESQUE EFFECTS OF RHYTHM.

The power of rhythm to produce that subtle thing which artists call "atmosphere" is illustrated by the following examples:

A straight-away gallop of horses without concealment is pictured in the swinging rhythm of Browning's "How they brought the good news from Ghent to Aix."

19. I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three.
"Good speed!" cried the watch, as the gate-bolts undrew.
"Speed!" echoed the wall to us galloping through.
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast.
— ROBERT BROWNING.

In contrast compare the haste and concealment pictured in Longfellow's lines. The rhythm of the words "hurry of hoofs" together with the alliteration is very picturesque.

Paul Revere's Ride.

20. Vivace.

A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath from the pebbles, in passing, a spark
Struck out by a steed flying fearless and fleet.

The long, light gallop of a single horse is pictured in Scott's stirring lines:

Lochinvar.

21. One touch of her hand, and one word in her ear,
When they reached the hall-door, and the charger stood near.
So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung!
"She is won! we are gone, over bank, bush and scaur;
They'll have fleet steeds that follow," quoth young Lochinvar.

— SCOTT.

Tennyson, by changing to direct attack and by the use of repetition, has made the three-beat rhythm picture the awful onrush of the charge in battle.

22. Excerpt from

The Charge of the Light Brigade.

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
"Forward, the Light Brigade!
Charge for the guns!" he said:
Into the valley of Death
Rode the six hundred.

— TENNYSON.

23. *The Blacksmith.*

2/4 * Big and | braw - ny, | stout and | stur - dy, |
See, the bu - sy black - smith stands,
Swing - ing up the migh - ty ham - mer,
Hold - ing it in both his hands.

REFRAIN.

Cling - lang! ling - lang! cling - lang! ling - lang!
That is all the an - vil's song,
Cling - lang! ling - lang! cling - lang! ling - lang!
Sing - ing, ring - ing, all day long.

Honest ef - fort, hon - est la - bor,
Some - thing well done ev - ery day,
See the black - smith hale and hap - py
In the smith - y 'cross the way.
[Refrain.]

Spinning Song.

$\frac{4}{4}$ 24. *Loom and shut - tle, | wheel and spin - dle, |
Back there in the | long a - go, 𝄽 |
And a white-capped | maid - en sing - ing, |
Hum - ming light - ly, | sweet and low. 𝄽 ||

REFRAIN.

$\frac{3}{4}$ Fly, bu - sy | wheel of mine, | whirl - ing and | whir - ring, |
Light is the | breeze in the | ap - ple tree | stir - ring, |
Light is the | drone of the | bum - ble bee | com - ing, |
Light is the | lilt of thy | rhyth - mi - cal | hum - ming.||

Hum — etc. . . . (Humming refrain of proper length to make musical form correct, or repeat the music of the refrain to humming.)

Thread of flax and thread of wool - en,
Deft - ly thro' her fin - gers pass,
Sing - ing soft - ly at her spin - ning
Hear the mer - ry-heart - ed lass.

[Refrain.]

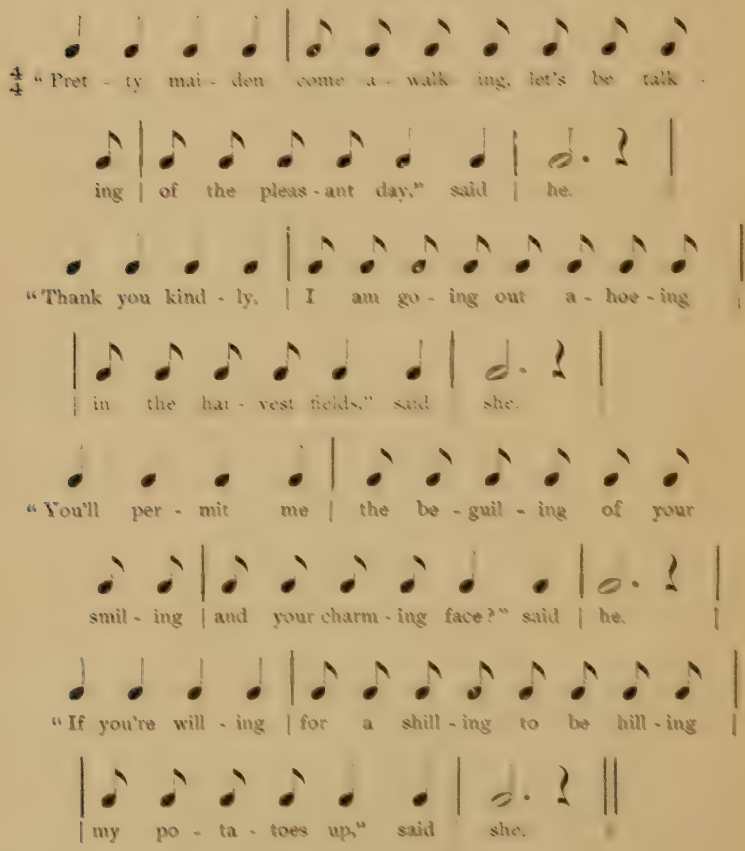
Awakening.

$\frac{4}{4}$ 25. Were | I a worm I | think full soon,
I'd | spin my - self a | soft co - coon,
And | co - zy in my | silk - en nest I'd | sing my - self a | lul - la - by,
But | when the fra - grance | of fair June
Stole | o'er my dreams like | lilt - ed tune,
I'd | wake and creep in - | to the sun to | find my - self a | but - ter - fly. ||

If I had wings of flame and black,
And bril - liant splash - es down my back,
I'd launch my - self in - to the sea, the vi - brant sea of sun - ny air,
I'd light up - on a rose's heart,
And push - ing pe - tals pink a - part,
I'd drink my - self light - hearted on the gold - en nec - tar hid - den there.

26. *The following is an example of uneven distribution of time-values, and of the use of double rhyme.

An Episode.



Write musical setting in the minor mode.

A Lullabye.

1st verse.

$\frac{3}{4}$ 27. Sleep, ba - by | dar - ling, oh! | sleep, ba - by | dear. |
Lit - tle dream fai - ries are hov - er - ing near,
Wait - ing thy dream-boat to si - lent - ly steer
Off to the Land of Nod.

2d verse. There thou canst pluck from a blos - som - ing tree
Sweet lit - tle dreams that have o - pened for thee,
Then thou canst sail a - gain o - ver the sea,
Back from the Land of Nod.

REFRAIN.

Lul - la - bye, lul - la - bye, ba - by, my dear,
Lul - la - bye, lul - la - bye, why lin - ger here?
Sand - man's for - got - ten, my ba - by, I fear,
Rock - a - bye, hush - a - bye, sleep, ba - by dear.

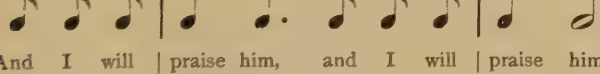
Hymn.

(ARRANGED FROM THE PSALMS.)

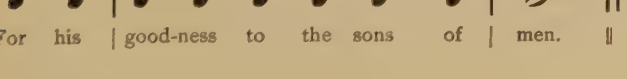
PART I.

$\frac{4}{4}$ 28. I will | sing un - to the | Lord,

And I will | mag - ni - fy, will mag - ni - fy his | ho - ly name,

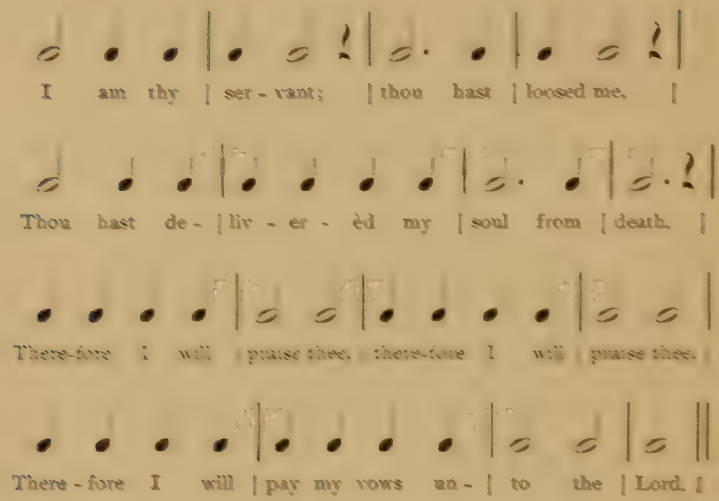


And I will | praise him, and I will | praise him,



For his | good-ness to the sons of | men. ||

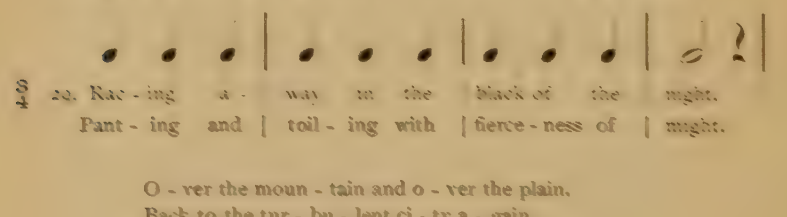
PART II.



[Repeat the first part.]

The Locomotive.

Example of refrain and of rhythmic presentation of action:



O - ver the moun - tain and o - ver the plain,
Back to the tur - bu - lent ci - ty a - gain,
Nev - er my pace for a mo - ment must slack,
Nev - er must swerve from the long shin - ing track.
On - ward, and on - ward, and on - ward I fly,
Glar - ing a - head with my ter - ri - ble eye.

Cy - clop of i - ron, my one eye a - flame,
Nev - er a gi - ant more use - ful be - came,
Bear - ing the bur - dens of man's hon - est toil,
Liv - ing my - self in the grime and the moil:

Ready when - ev - er the sig - nal shall sound,
Gird - ing my strength, to be off at a bound,
On - ward, and on - ward, and on - ward I fly,
Glar - ing a - head with my ter - ri - ble eye.

Shin - ing my bolts and my bars ev - ery one,
Wink - ing a smile back to an - swer the sun;
Riv - ers I leap and thro' moun - tains I glide,
Shriek - ing a - loud in my pow - er and pride,
Wild as the ea - gle and swift as his flight,
Rush - ing a - way in the black of the night,
On - ward, and on - ward, and on - ward I fly,
Glar - ing a - head with my ter - ri - ble eye.

Keats's "Ode to a Grecian Urn" is composed of five stanzas of ten lines each, each stanza except the last beginning with indirect attack.

The lines are in two-beat rhythm, five measures long, and the rhyme scheme varies in the latter part of the stanza as: — ababcedcde abab ceddce, etc.

Excerpt from "Ode to a Grecian Urn":

$\frac{2}{4}$ 30.	O	At - tic	shape!	Fair	at	- ti -	tude!	with	brede
	Of	mar - ble	men	and	mai -	dens	o - ver -		wrought,
	With	for - est	branch	- es	and	the	trod - den		weed;
	Thou	si - lent	form,	dost	tease	us	out	of	thought
	As	doth e -	ter -	ni -	ty:	Cold	Pas -	to -	ral!
	When	old age	shall	this	gen -	er -	a -	tion	waste,
	Thou	shalt re -	main,	in	midst	of	oth -	er	woe
	Than	ours, a	friend	to	man,	to	whom thou		say'st,
		Beau - ty is	truth;	truth	beau -	ty:	that	is	all
	Ye	know on	earth,	and	all	ye	need	to	know.

— KEATS.

Note that every line except the next to the last begins with indirect attack, and if the whole rhythmic scheme be described as $\frac{2}{4}$ time, then the first measure of the next to the last line must be represented by one quarter and two eighth notes.

The consideration of blank verse, the Spenserian stanza, and the sonnet form does not properly fall within the limits of eighth-grade study.

Suggestions for supplementary work in scansion for Eighth Grade.

"Daffodils" ..... *Wordsworth.*
(*Stanza of quatrain abab rounded off with couplet.*)

"The Recessional" ..... *Kipling.*
(*Example of refrain.*)

Selections from "Snowbound" ..... *Whittier.*
"The Chambered Nautilus" ..... *Holmes.*
"The Homestead" selections ..... *Whittier.*
(*Quatrain with rhyme scheme abab.*)

"The Bugle" from "The Princess" ..... *Tennyson.*
(*Example of refrain.*)

"Seven Times One" ..... *Jean Ingelow.*

Date Due

Indef			
Ref.			
Indef	JAN 11 '49		
DEC 11 '72			

5142

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R

Riley, Alice C. D.

The elements of English verse correlated to music.

T4-AQM-701